

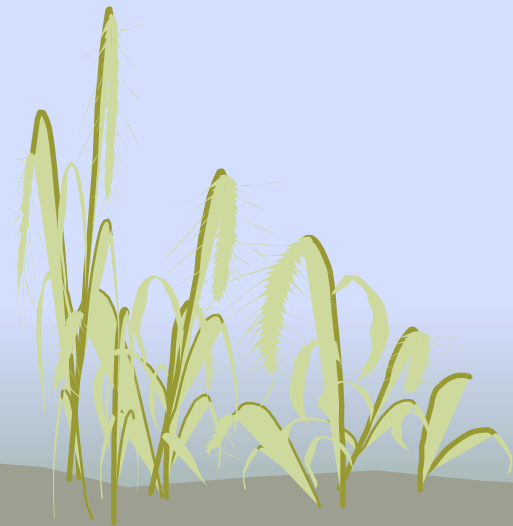


Philippine Literature

Part I – The Historical
Background of
Philippine Literature

Chapter 1

Introduction to the Study of Literature

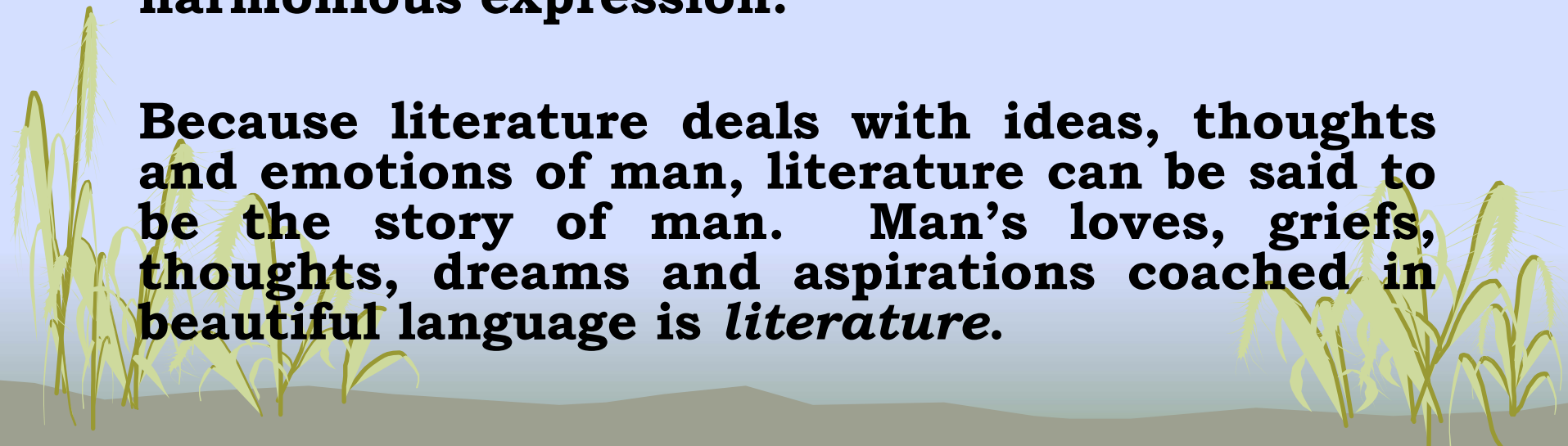


Definition of Literature:

The word *literature* is derived from the Latin term *litera* which means *letter*. It has been defined differently by various writers.

Some loosely interpret literature as any printed matter written within a book, a magazine or a pamphlet. Others define literature as a faithful reproduction of man's manifold experiences blended into one harmonious expression.

Because literature deals with ideas, thoughts and emotions of man, literature can be said to be the story of man. Man's loves, griefs, thoughts, dreams and aspirations coached in beautiful language is *literature*.



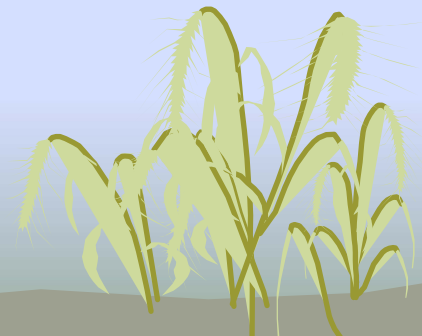
In order to know the history of a nation's spirit, one must read its literature. Hence it is, that to understand the real spirit of a nation, one must "trace the little rills as they course along down the ages, broadening and deepening into the great ocean of thought which men of the present source are presently exploring."

Brother Azurin, said that "literature expresses the feelings of people to society, to the government, to his surroundings, to his fellowmen and to his Divine Creator." The expression of one's feelings, according to him, may be through love, sorrow, happiness, hatred, anger, pity, contempt, or revenge.



For Webster, literature is anything that is printed, as long as it is related to the ideas and feelings of people, whether it is true, or just a product of one's imagination.

In PANITIKING PILIPINO written by Atienza, Ramos, Salazar and Nazal, it says that “true literature is a piece of written work which is undying. It expresses the feelings and emotions of people in response to his everyday efforts to live, to be happy n his environment and, after struggles, to reach his Creator.”

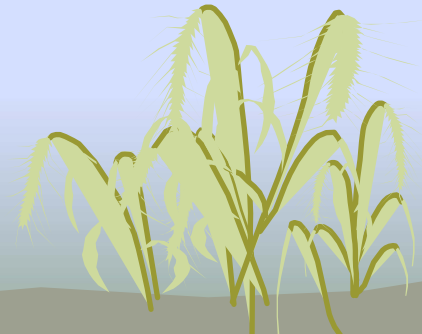


Why We Need to Study Philippine Literature

We can enumerate many reasons for studying literature.

Here are but a few:

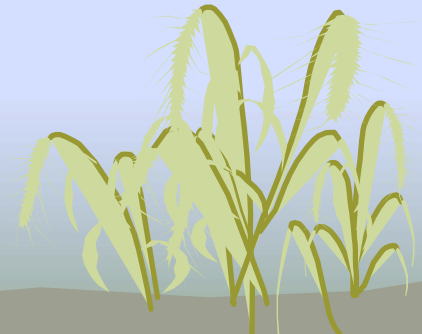
We study literature so that we can better appreciate our literary heritage. We cannot appreciate something that we do not understand. Through a study of our literature, we can trace the rich heritage of ideas handed down to us from our forefathers. Then we can understand ourselves better and take pride in being a Filipino.



Like other races of the world, we need to understand that we have a great and noble tradition which can serve as the means to assimilate other cultures.

Through such a study, we will realize our literary limitations conditioned by certain historical factors and we can take steps to overcome them.

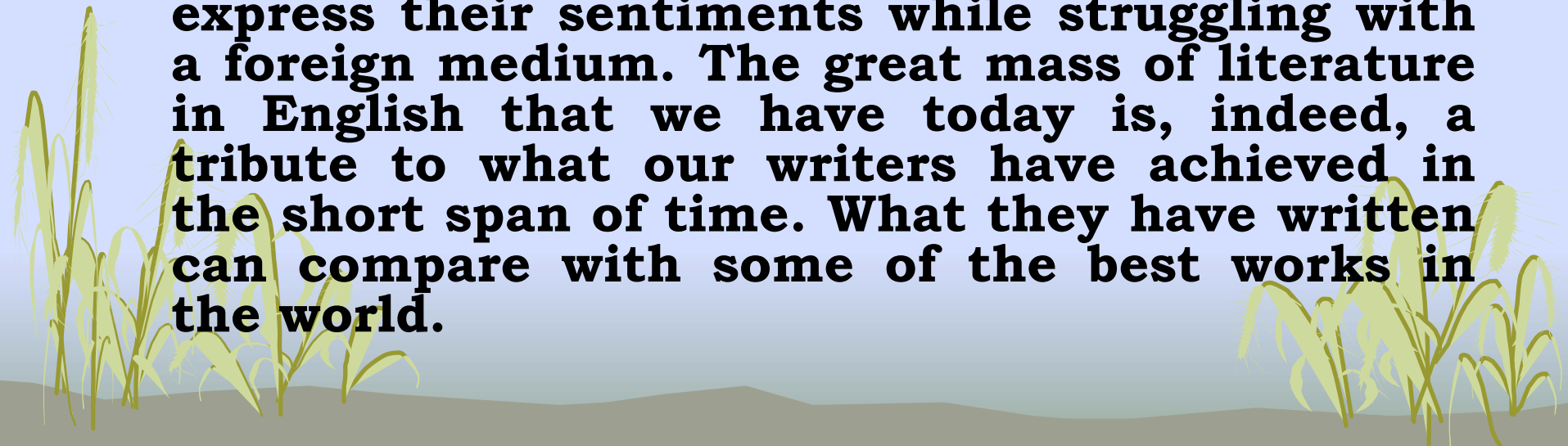
Above all, as Filipinos, who truly love and take pride in our own culture, we have to manifest our deep concern for our own literature and this we can do by studying the literature of our country.



Of Philippine Literature in English and Time Frames

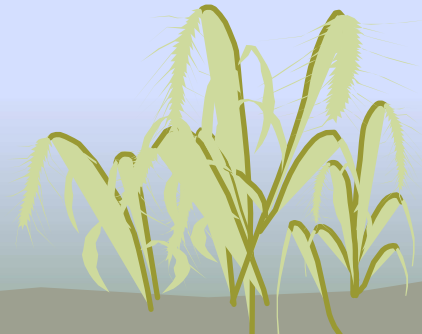
It can be said that Philippine literature in English has achieved a stature that is, in a way, phenomenal since the inception of English in our culture.

Our written literature, which is about four hundred years old, is one of slow and evolutionary growth. Our writers strove to express their sentiments while struggling with a foreign medium. The great mass of literature in English that we have today is, indeed, a tribute to what our writers have achieved in the short span of time. What they have written can compare with some of the best works in the world.



Much is still to be achieved. Our writers have yet to write their OPUS MAGNUMS. Meanwhile, history and literature are slowly unfolding before us and we are as witnesses in the assembly lines to an evolving literary life.

Time frames may not be necessary in a study of literature, but since literature and history are inescapably related it has become facilitative to map up a system which will aid us in delineating certain time boundaries.

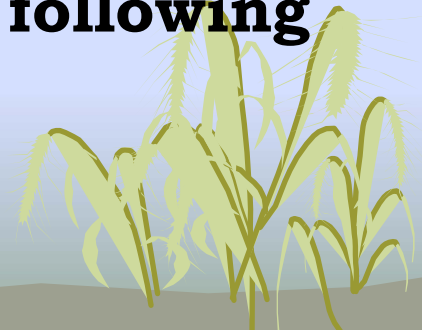
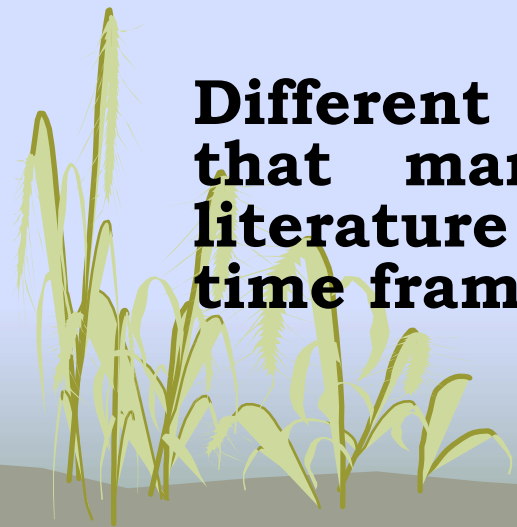


These time boundaries are not exactly well-defined; very often, time frames blend into another in a seeming continuum. For a systematic discussion of the traditions, customs, and feelings of our people that can be traced in our literature, we shall adopt certain delimitations.

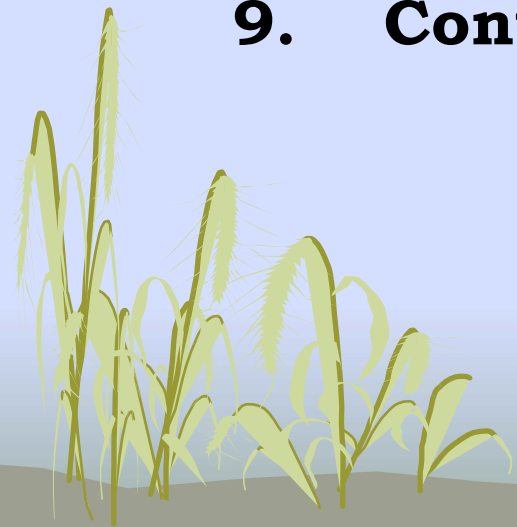
These time frames are:

Time Frames of Philippine Literature in English

Different opinions prevail regarding the stages that mark the development of Philippine literature in English. Let us take the following time frames for purpose of discussion:



- 1. The Period of Re-orientation: 1898-1910**
- 2. Period of Imitation: 1910-1925**
- 3. Period of Self-Discovery: 1925-1941**
- 4. Japanese Period: 1941-1945**
- 5. The Rebirth of Freedom: 1946-1970**
- 6. Period of Activism: 1970-1972**
- 7. Period of the New Society: 1972-1981**
- 8. Period of the Third Republic: 1981-1985**
- 9. Contemporary Period: 1986**



Literature and History

Literature and history are closely interrelated. In discovering the history of a race, the feelings, aspirations, customs and traditions of a people are sure to be included . . . and these feelings, aspirations, customs and traditions that are written is *literature*. History can also be written and this too, is literature. Events that can be written down are part of true literature. Literature, therefore, is part of history.

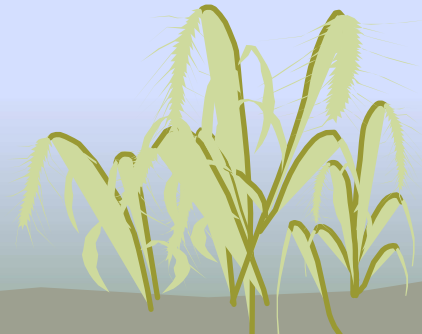


Literature and history, however, also have differences. Literature may be figments of the imagination or events devoid of truth that have been written down, while history is made up of events that really happened.

Literary Compositions that Have Influenced the World.

Among them are:

- 1. The Bible or the Sacred Writings***
- 2. Koran***
- 3. The Iliad and the Odyssey***
- 4. The Mahab-harata***
- 5. Canterbury Tales***
- 6. Uncle Tom's Cabin***



- 7. *The Divine Comedy***
- 8. *El Cid Compeador***
- 9. *The Song of Roland***
- 10. *The Book of the Dead***
- 11. *The Book of the Days***
- 12. *One Thousand and One Nights or The Arabian Nights***

General Types of Literature

Literature can generally be divided into two types; *prose* and *poetry*.

Prose consists of those written within the common flow of conversation in sentences and paragraphs, while poetry refers to those expressions in verse, with measure and rhyme, line and stanza and has a more melodious tone.

I. PROSE

There are many types of prose. These include the following:

a. Novels. A long narrative divided into chapters and events are taken from true-to-life stories.

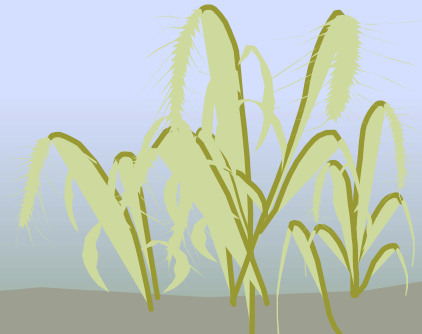
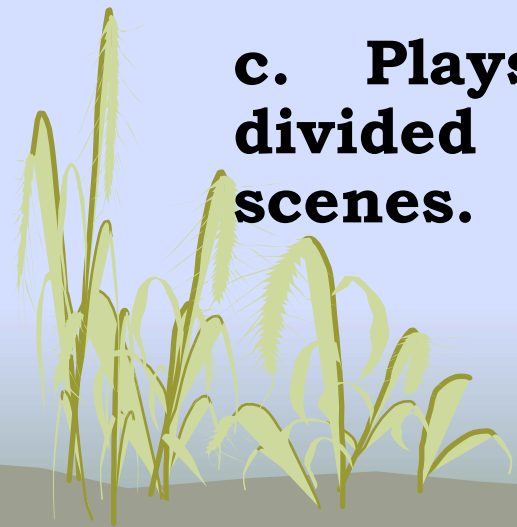


**Example: WITHOUT SEEING THE DAWN by
Stevan Javellana**

b. Short story. This is a narrative involving one or more characters, one plot and one single impression.

**Example: THE LAUGHTER OF MY FATHER by
Carlos Bulosan**

c. Plays. This is presented on a stage, is divided into acts and each act has many scenes.



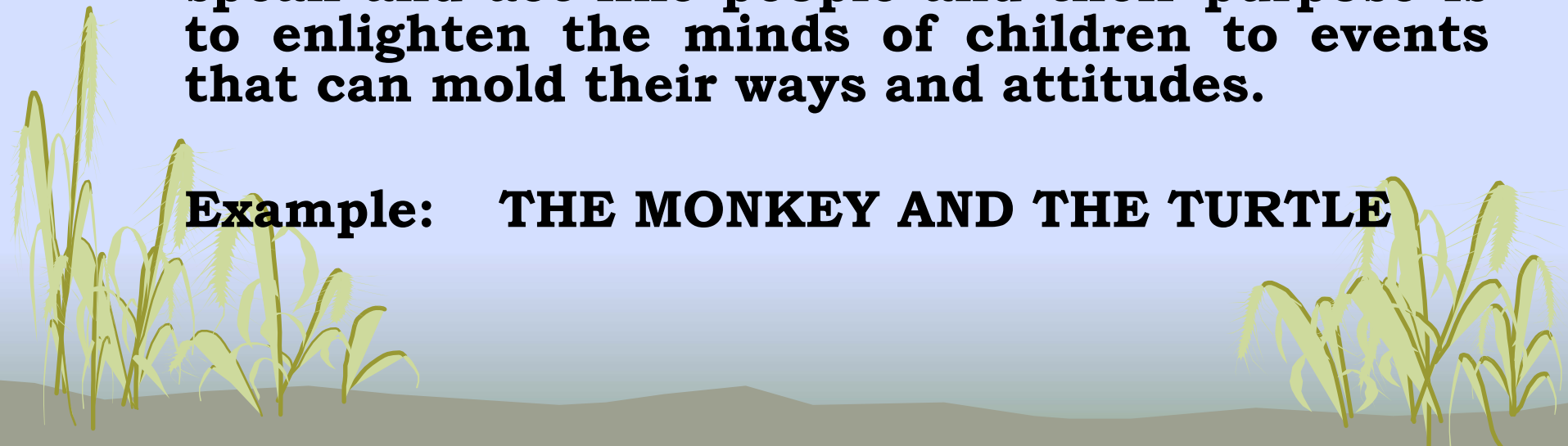
Example: THIRTEEN PLAYS by Wilfredo M. Guerrero

d. Legends. These are fictitious narratives, usually about origins.

Example: THE BIKOL LEGEND by Pio Duran

e. Fables. These are also fictitious and they deal with animals and inanimate things who speak and act like people and their purpose is to enlighten the minds of children to events that can mold their ways and attitudes.

Example: THE MONKEY AND THE TURTLE

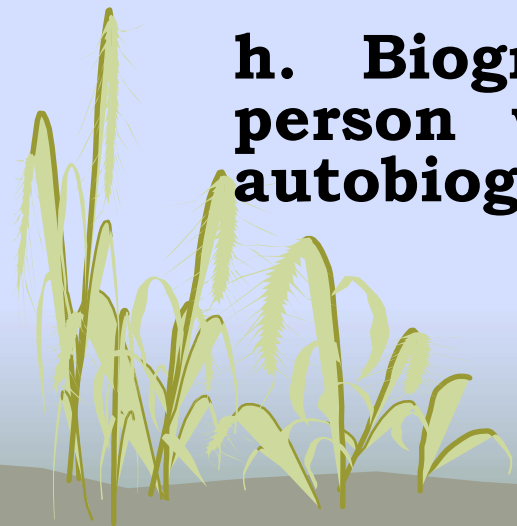


f. Anecdotes. These are merely products of the writer's imagination and the main aim is to bring out lessons to the reader.

Example: THE MOTH AND THE LAMP

g. Essay. This expresses the viewpoint or opinion of the writer about a particular problem or event. The best example of this is the Editorial page of a newspaper.

h. Biography. This deals with the life of a person which may be about himself, his autobiography or that of others.



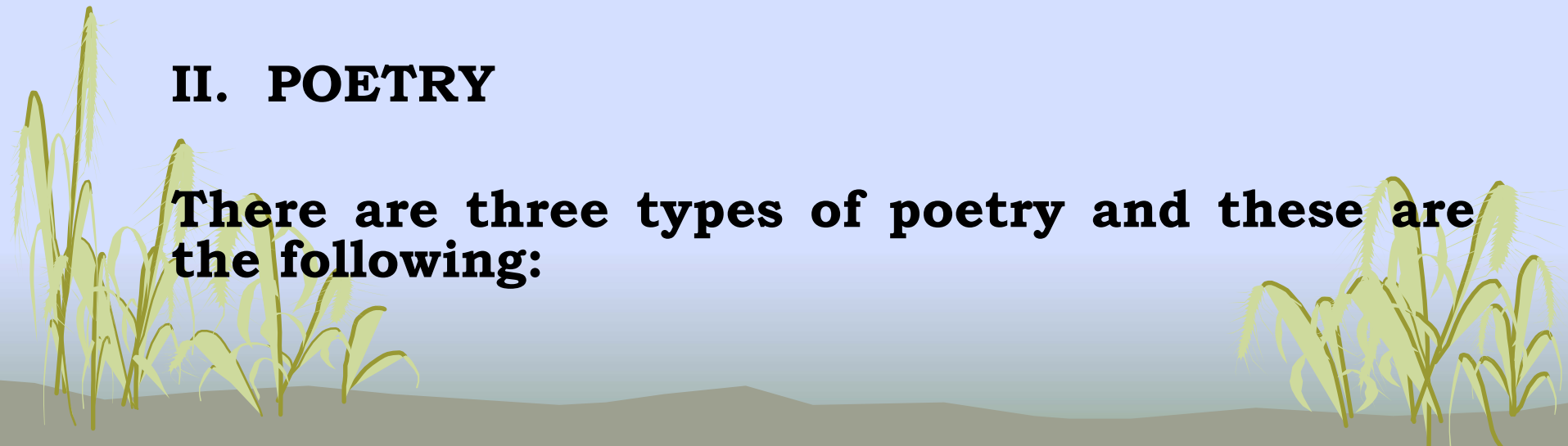
Example: CAYETANO ARELLANO by Socorro O. Albert

i. News. This is a report of everyday events in society, government, science and industry, and accidents, happening nationally or not.

j. Oration. This is a formal treatment of a subject and is intended to be spoken in public. It appeals to the intellect, to the will or to the emotions of the audience.

II. POETRY

There are three types of poetry and these are the following:



A. Narrative Poetry. This form describes important events in life either real or imaginary.

The different varieties are:

1. Epic. This is an extended narrative about heroic exploits often under supernatural control.

**Example: THE HARVEST SONG OF ALIGUYON
translated in English by Amador T.
Daguio**

2. Metrical Tale. This is a narrative which is written in verse and can be classified either as a ballad or a metrical romance.



Examples: BAYANI NG BUKID by Al Perez
HERO OF THE FIELDS by Al Perez

3. Ballads. Of the narrative poems, this is considered the shortest and simplest. It has a simple structure and tells of a single incident. There are also variations of these: love ballads, war ballads, and sea ballads, humorous, moral, and historical or mythical ballads. In the early time, this referred to a song accompanying a dance.

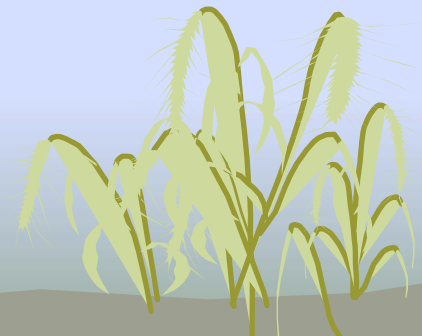
B. Lyric Poetry. Originalaly, this refers to that kind of poetry meant to be sung to the accompaniment of a lyre, but now, this applies to any type of poetry that expresses emotions and feelings of the poet. They are usually short, simple and easy to understand.

1. Folksongs (Awiting Bayan). These are short poems intended to be sung. The common theme is love, despair, grief, doubt, joy, hope and sorrow.

Example: CHIT-CHIRIT-CHIT

2. Sonnets. This is a lyric poem of 14 lines dealing with an emotion, a feeling, or an idea. These are two types: the Italian and the Shakespearean.

Example: SANTANG BUDS by Alfonso P. Santos

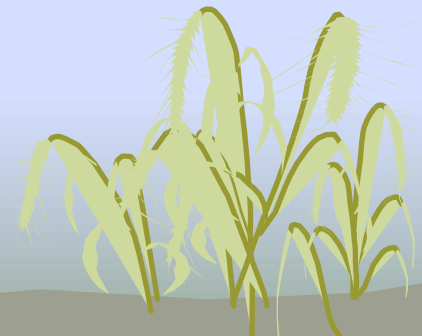


3. Elegy. This is a lyric poem which expresses feelings of grief and melancholy, and whose theme is death.

Example: THE LOVER'S DEATH by Ricaredo Demetillo

4. Ode. This is a poem of a noble feeling, expressed with dignity, with no definite number of syllables or definite number of lines in a stanza.

5. Psalms (Dalit). This is a song praising God or the Virgin Mary and containing a philosophy of life.

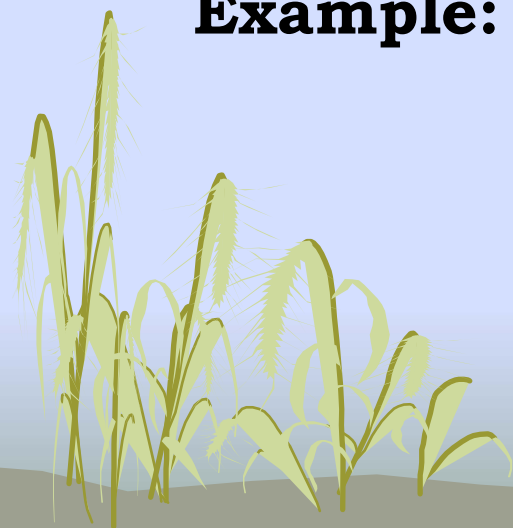


6. Awit (Song). These have measures of twelve syllables (dodecasyllabic) and slowly sung to the accompaniment of a guitar or banduria.

Example: FLORANTE AT LAURA by Franciso Balagtas

7. Corridos (Kuridos). These have measures of eight syllables (octosyllabic) and recited to a martial beat.

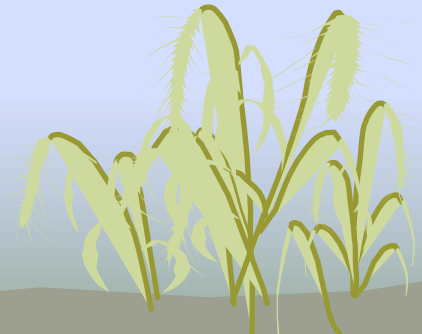
Example: IBONG ADARNA



C. Dramatic Poetry

1. Comedy. The word comedy comes from the Greek term “komos” meaning festivity or revelry. This form usually is light and written with the purpose of amusing, and usually has a happy ending.

2. Melodrama. This is usually used in musical plays with the opera. Today, this is related to tragedy just as the farce is to comedy. It arouses immediate and intense emotion and is usually sad but there is a happy ending for the principal character.



3. Tragedy. This involves the hero struggling mightily against dynamic forces; he meets death or ruin without success and satisfaction obtained by the protagonist in a comedy.

4. Farce. This is an exaggerated comedy. It seeks to arouse mirth by laughable lines; situations are too ridiculous to be true; the characters seem to be caricatures and the motives undignified and absurd.

5. Social Poems. This form is either purely comic or tragic and it pictures the life of today. It may aim to bring about changes in the social conditions.



Exercises

- 1. Deals with ideas, thoughts, and emotions of man. It is said to be the story of man.**
- 2. Literature as a faithful reproduction of man's manifold _____ blended into one harmonious expression.**
- 3-5. Three reasons why do we need to study Philippine Literature.**
- 6. Written by Harriet Beecher Stowe of the US. This depicted the sad fate of slaves; this became the basis of democracy later on.**

7. This was written by Confucius of China. This became the basis of Roman Calendar.

8. This deals with the life of a person which may be about himself, his autobiography or that of others.

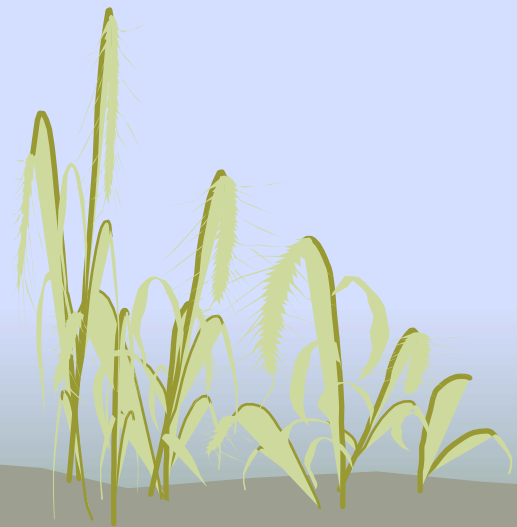
9. These have been the source of myths and legends of Greece. They were written by Homer.

10. This is a lyric poem of 14 lines dealing with an emotions, a feeling, or idea.



Chapter 2

The Pre-Spanish Period

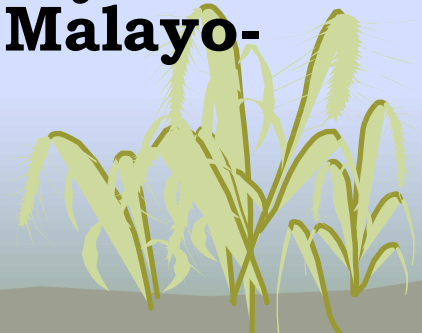
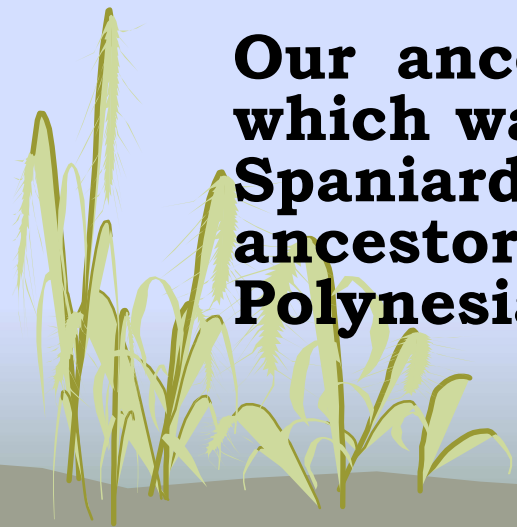


Historical Background

Long before the Spaniard and other foreigners landed on Philippine shores, our forefathers already had their own literature stamped in the history of our race.

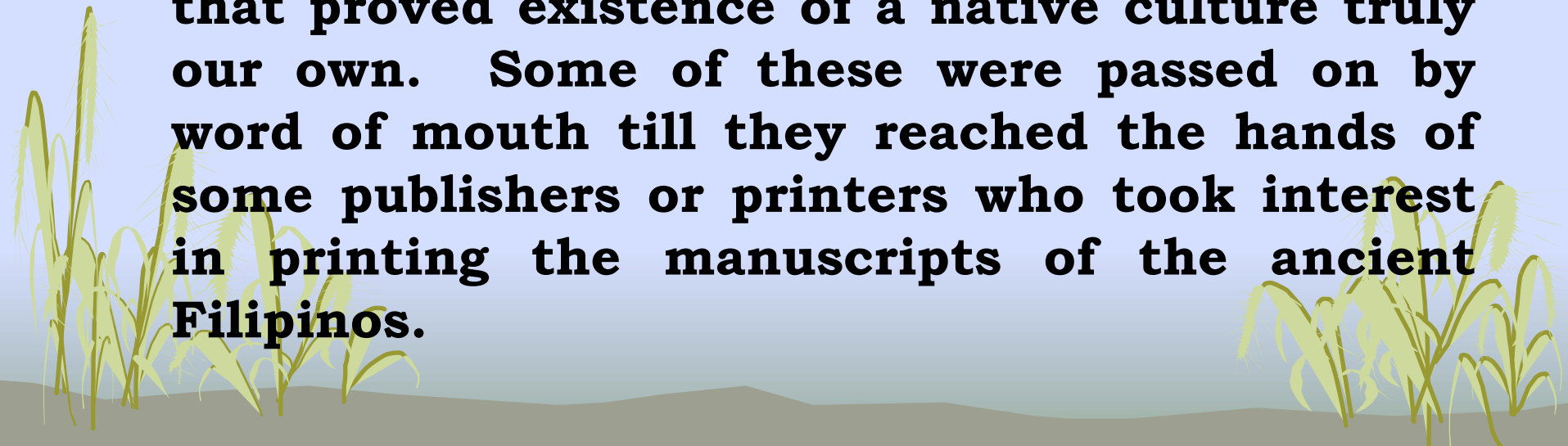
Our ancient literature shows our customs and traditions in everyday life as trace in our folk stories, old plays and short stories.

Our ancestors also had their own alphabet which was different from that brought by the Spaniards. The first alphabet used by our ancestors was similar to that of the Malayo-Polynesian alphabet.



Whatever record our ancestors left were either burned by the Spanish friars in the belief that they were works of the devil or were written on materials that easily perished, like the barks of trees, dried leaves and bamboo cylinders which could not have remained undestroyed even if efforts were made to preserve them.

Other records that remained showed folk songs that proved existence of a native culture truly our own. Some of these were passed on by word of mouth till they reached the hands of some publishers or printers who took interest in printing the manuscripts of the ancient Filipinos.



The Spaniards who came to the Philippines tried to prove that our ancestors were really fond of poetry, songs, stories, riddles and proverbs which we still enjoy today and which serve to show to generations the true culture of our people.

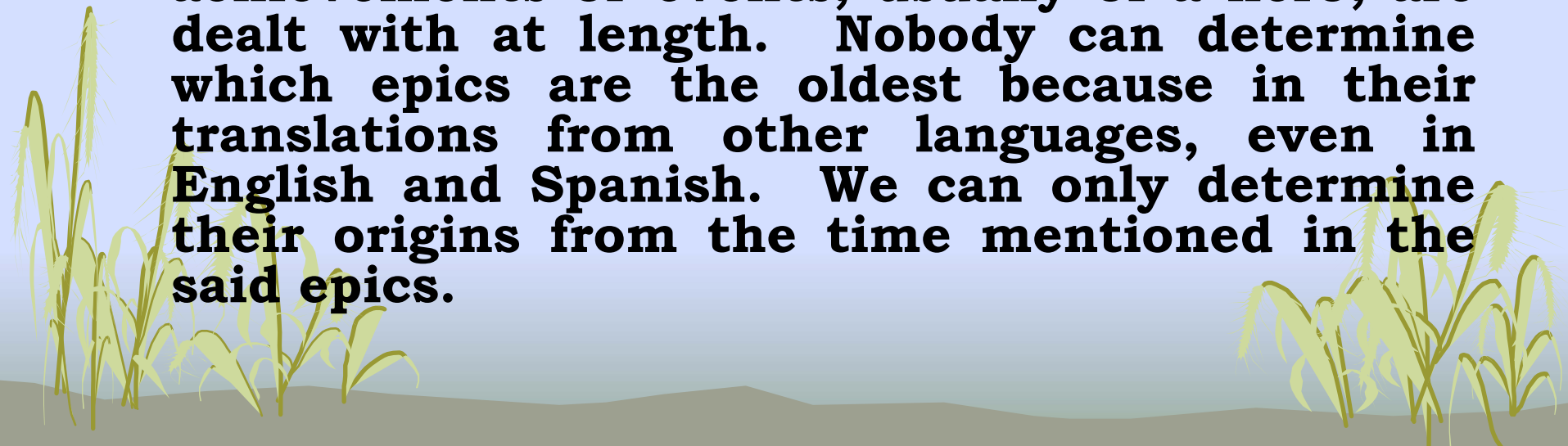
Pre-Spanish Literature is characterized by

A. LEGENDS. Legends are a form of prose the common theme of which is about the origin of a thing, place, location or name. The events are imaginary, devoid of truth and unbelievable. Old Filipino customs are reflected in these legends. Its aim is to entertain. Here is an example of a legend is THE LEGEND OF THE TAGALOGS.



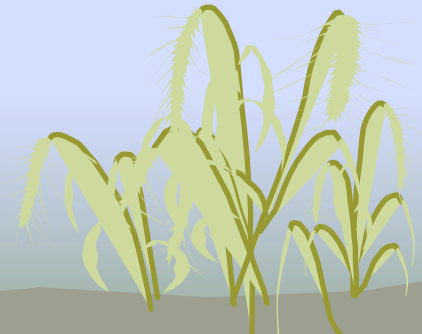
B. FOLK TALES. Folk tales are made up of stories about life, adventure, love, horror and humor where one can derive lessons about life. These are useful to us because they help us appreciate our environment, evaluate our personalities and improve our perspectives in life. An example of this is **THE MOON AND THE SUN**.

C. THE EPIC AGE. Epics are long narrative poems in which a series of heroic achievements or events, usually of a hero, are dealt with at length. Nobody can determine which epics are the oldest because in their translations from other languages, even in English and Spanish. We can only determine their origins from the time mentioned in the said epics.



Aside from the aforementioned epics, there are still other epics that can be read and studied like the following epics.

- a. Bidasari-Moro epic**
- b. Biag ni Lam-ang-Ilokano epic**
- c. Maragtas-Visayan epic**
- d. Haraya-Visayan epic**
- e. Lagda-Visayan epic**
- f. Hari sa Bukid-Visayan epic**
- g. Kumintang-Tagalog epic**
- h. Parang Sabir-Moro epic**
- i. “Dagoy” at “Sudsod”-Tagbanua epic**
- j. Tatuaang-Bagobo epic**
- k. Indarapatra at Sulayman**



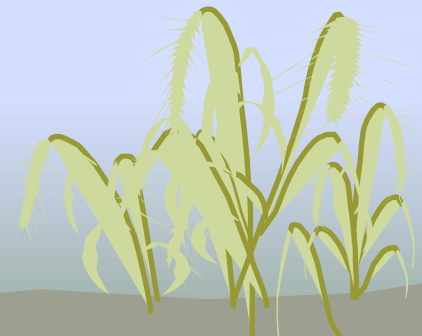
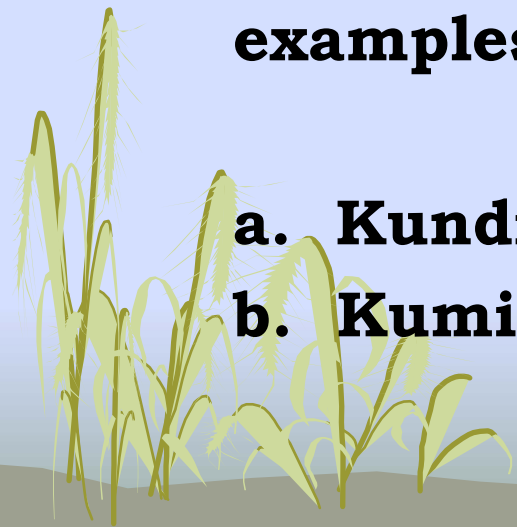
1. Bantugan

m. Daramoke-A-Babay – Moro epic in “Darangan”

D. FOLK SONGS. Folk songs are one of the oldest forms of Philippine literature that emerged in the pre-Spanish period. These songs mirrored the early forms of culture. Many of these have 12 syllables. Here are the examples:

a. Kundiman

b. Kumintang o Tagumpay



- c. Ang Dalit o Imno**
- d. Ang Oyayi o Hele**
- e. Diana**
- f. Soliraning**
- g. Talindaw**

OTHER FORMS OF PRE-SPANISH POETRY

E. Epigrams, Riddles, Chants, Maxims, Proverbs or Sayings

1. Epigrams (Salawikain). These have been customarily used and served as laws or rules on good behavior by our ancestors. To others, these are like allegories or parables that impart lessons for the young.

2. Riddles (Bugtong) or Palaisipan. These are made up of one or more measured lines with rhyme and may consist of four to 12 syllables.

3. Chant (Bulong). Used in witchcraft or enchantment.

4. Maxims. Some are rhyming couplets with verses of 5, 6 or 8 syllables, each line having the same number of syllables.

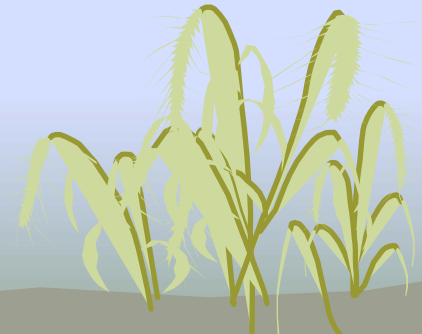
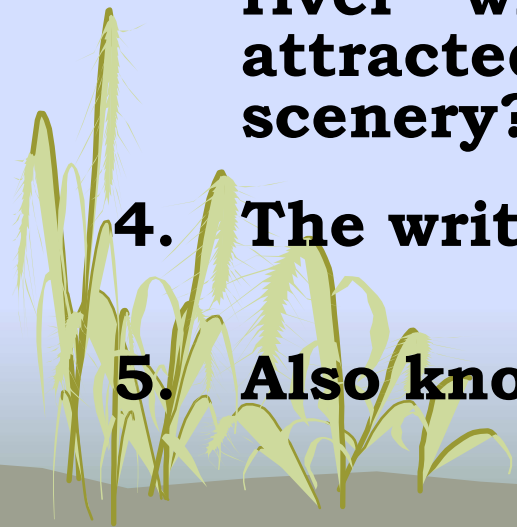
5. Sayings (Kasabihan). Often used in teasing or to comment on a person's actuations.

6. Sawikain (Sayings with no hidden meanings)



Exercises

- 1. The first alphabet used by our ancestors was similar to that of the _____.**
- 2. What does Maria shouted to Ilog so that he would cut the snake?**
- 3. In certain wide region of Luzon, there was a village frequented by young men. This town was full of trees, beautiful flowers and a river where clear waters flowed. What attracted the young men more than the scenery?**
- 4. The writer of BIAG-Ni Lam-Ang**
- 5. Also known as Lullaby**

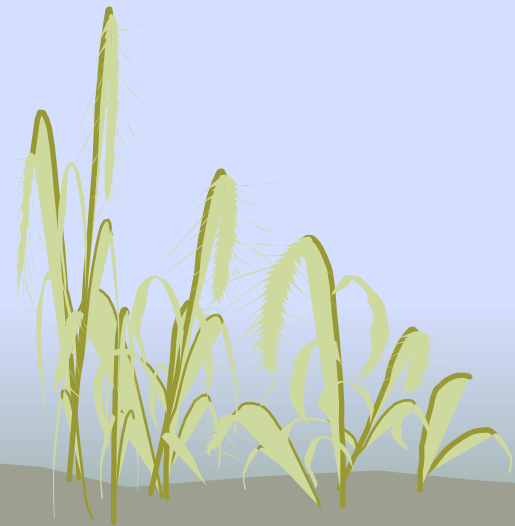


- 6. These have been customarily used and served as laws or rules on good behavior by our ancestors**
- 7. Sayings with no hidden Meanings**
- 8. Some are rhyming couplets with verses of 5,6, or 8 syllables, each lines having the same number of syllables.**
- 9. Used in witchcraft or enchantment.**
- 10. These are med up of one or more measured lines with rhyme and may consist of four to twelve syllables.**



Chapter 3

The Spanish Period (1565–1898)



Historical Background

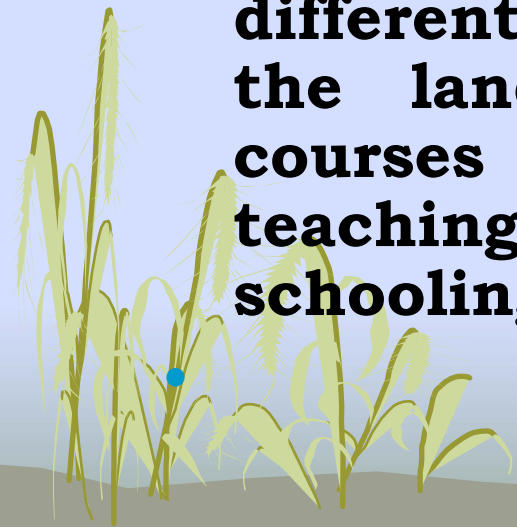
It is an accepted belief that the Spanish colonization of the Philippines started in 1565 during the time of Miguel Lopez de Legazpi, the first Spanish governor-general in the Philippines. Literature started to flourish during his time. This spurt continued unabated until the Cavite Revolt in 1872. The Spaniards colonized the Philippines for more than three centuries.

During these times, many changes occurred in the lives of Filipinos. They embraced the Catholic religion, changed their names, and were baptized.



Their lifestyles changed too. They built houses mad of stones and bricks, used beautiful furniture like the piano and used kitchen utensils. Carriages, trains and boats were used as means of travel. They held fiestas to honor the saints, the pope and the governors. They had cockfights, horse races and the theater as means of recreation.

This gave rise to the formation of the different classes of society like the rich and the landlords. Some Filipinos finished courses like medicine, law, agriculture and teaching. Many Filipinos finished their schooling already had been established.



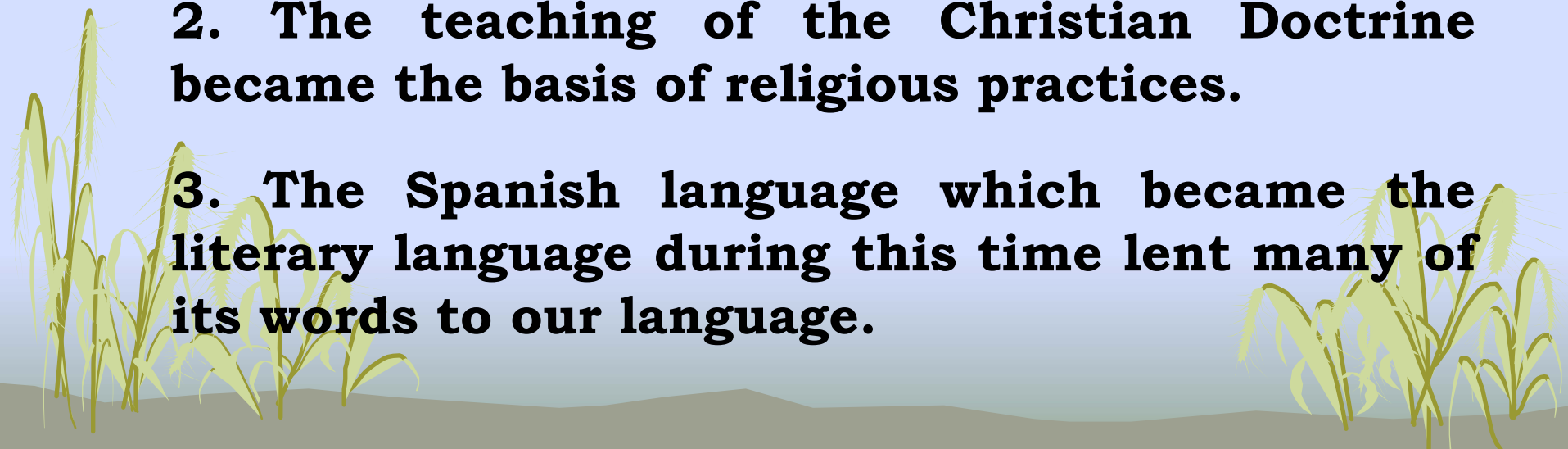
A. SPANISH INFLUENCES ON PHILIPPINE LITERATURE

Due to the long period of colonization of the Philippines by the Spaniards, they have exerted a strong influence on our literature.

1. The first Filipino alphabet called ALIBATA was replaced by the Roman alphabet.

2. The teaching of the Christian Doctrine became the basis of religious practices.

3. The Spanish language which became the literary language during this time lent many of its words to our language.

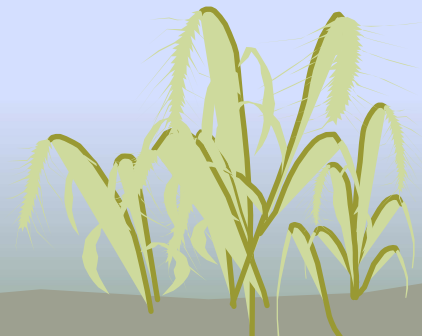


4. European legends and traditions brought here became assimilated in our songs, corridos, and moro-moros.

5. Ancient literature was collected and translated to Tagalog and other dialects.

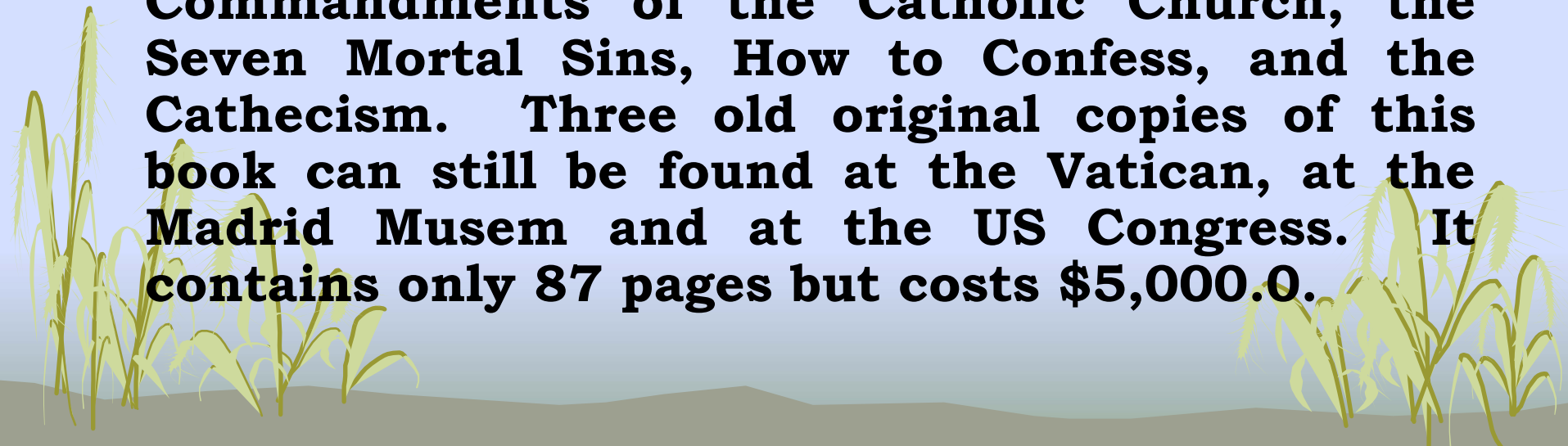
6. Many grammar books were printed in Filipino, like Tagalog, Ilocano and Visayan

7. Our periodicals during these times gained a religious tone.



B. THE FIRST BOOKS

1. ANG DOCTRINA CRISTIANA (THE CHRISTIAN DOCTRINE). This was the first book printed in the Philippines in 1593 in xylography. It was written by Fr. Juan de Placencia and Fr. Domingo Nieva, in Tagalog and Spanish. It contained the Pater Noster (Our Father), Ave Maria (Hail Mary), Regina Coeli (Hail Holy Queen), the Ten Commandments of God, the Commandments of the Catholic Church, the Seven Mortal Sins, How to Confess, and the Catechism. Three old original copies of this book can still be found at the Vatican, at the Madrid Museum and at the US Congress. It contains only 87 pages but costs \$5,000.00.



2. Nuestra Señora del Rosario. The second book printed in the Philippines was written by Fr. Blancas de San Jose in 1602, and printed at the UST Printing Press with the help of Juan de Vera, a Chinese mestizo. It contains the biographies of saints, novenas, and questions and answers on religion.

3. Libro de los Cuatro Postprimeras de Hombre (in Spanish and Tagalog). This is the first book printed in typography.

4. Ang Barlaan at Josephat. This is a Biblical story printed in the Philippines and translated to Tagalog from Greek by Fr. Antonio de Borja.



It is believed to be the first Tagalog novel published in the Philippines even if it is only a translation. The printed translation has only 556 pages. The Ilocano translation in poetry was done by Fr. Agustin Mejia.

5. The Pasion. This is the book about the life and sufferings of Jesus Christ. It is read only during Lent. There were 4 versions of this in Tagalog and each version is according to the name of the writer.

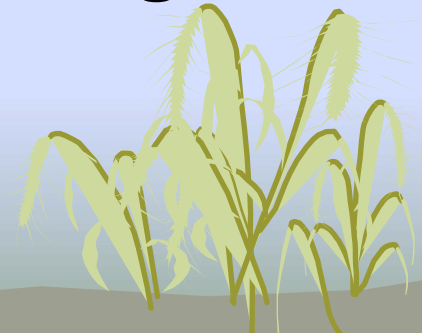
These are the Pilapil version (by Mariano Pilapil of Bulacan, 1814), the de Belen version (by Gaspar Aquino de Belen of Bat. in 1704), the de la Merced (by Aniceto de la Merced of Norzagaray, Bulacan in 1856) and the de Guia version (by Luis de Guia in 1750).



Critics are not agreed whether it is the Pilapil or the de la Merced version which is the most popular.

6. Urbana at Felisa. A book by Modesto de Castro, the so called Father of Classic Prose in Tagalog. These are letters between two sisters Urbana at Felisa and have influenced greatly the behavior of people in society because the letters dealt with good behavior.

7. Ang Mga Dalit kay Maria (Psalms for Mary). A collection of songs praising the Virgin Mary. Fr. Mariano Sevilla, a Filipino priest, wrote this in 1865 and it was popular especially during the Maytime “Flores de Mayo” festival.

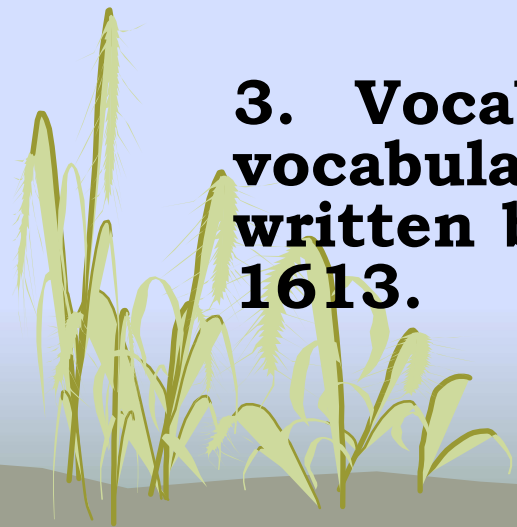


C. LITERARY COMPOSITIONS

1. Arte y Reglas de la Lengua Tagala (Art and rules of the Tagalog language). Written by Fr. Blancas de San Jose and translated to Tagalog by Tomas Pinpin in 1610.

2. Compendio de la Lengua Tagala (Understanding the Tagalog language). Written by Fr. Gaspar de San Agustin in 1703.

3. Vocabulario de la Lengua Tagala (Tagalog vocabulary). The first Tagalog dictionary written by Fr. Pedro de San Buenaventura in 1613.



4. Vocabulario de la Lengua Pampanga (Pampanga vocabulary). The first book in Pampanga written by Fr. Diego in 1732.

5. Vocabulario de la Lengua Bisaya (Bisayan vocabulary). The best language book in Visayan by Mateo Sanchez in 1711.

6. Arte de la Lengua Ilokana (The Art of the Ilocano language). The first Ilocano grammar book by Francisco Lopez.

7. Arte de la Lengua Bicolana (The Art of the Bicol language). The first book in the Bicol language and written by Fr. Marcos Lisbon in 1754.

D. FOLK SONGS. Folk songs became widespread in the Philippines. Each region had its national song from the lowlands to the mountains of Luzon, Visayas and Mindanao.

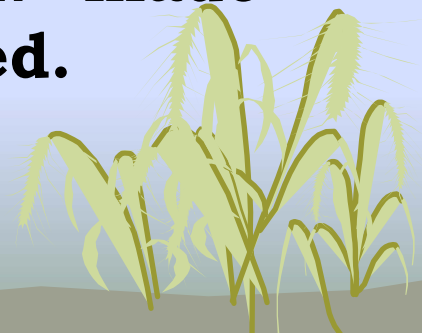
Folk songs truly manifest the artistic feelings of the Filipinos. They show the Filipinos' innate appreciation for and love of beauty. The examples are Leron-Leron Sinta, Pamulinawen, Dandansoy, Sarong Banggi and Atin Cu Pung Singsing.

E. RECEREATIONAL PLAYS. There are many recreational plays performed by Filipinos during the Spanish times. Almost all of them were in poetic form. Here are examples:

1. Tibag – the word *tibag* means to excavate. This ritual was brought here by the Spaniard to remind the people about the search of St. Helena for the Cross on which Jesus died.

2. Lagaylay – this is a special occasion for the Pilareños of Sorsogon during Maytime to get together.

As early as April, the participating ladies are chosen and sometimes, mothers volunteer their girls in order to fulfill a vow made during an illness or for a favor received.



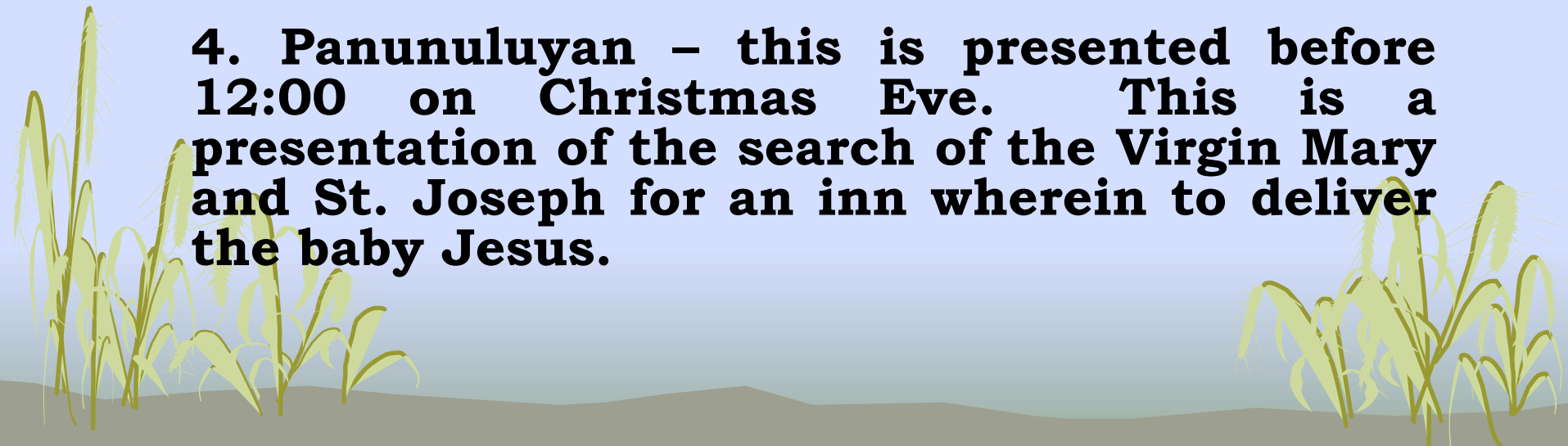
In some parts of Bicol, a different presentation is made but the objective is the same – praise, respect and offering of love to the Blessed Cross by St. Helen on the mound she had dug in.

3. The Cenaculo – this is a dramatic performance to commemorate the passion and death of Jesus Christ. There are two kinds: the *Cantada* and *Hablada*. In the *Hablada* the lines are spoken in a more deliberate manner showing the rhythmic measure of each verse and the rhyming in each stanza and is more dignified in theme; the *Cantada* is chanted like the *Pasion*.



The Cenaculo is written in octosyllabic verse, with 8 verses to the stanza. The full length versions take about 3 nights of staging. Performers come in costumes with wigs and performers are carefully chosen for their virtuous life. One performs the role of Jesus Christ and another the role of the Virgin Mary. Many famous Cenaculo players come from the Tagalog regions although there are also those from Ilocos, Pampanga, Bicol and both Sibulanon and Hiligaynon.

4. Panunuluyan – this is presented before 12:00 on Christmas Eve. This is a presentation of the search of the Virgin Mary and St. Joseph for an inn wherein to deliver the baby Jesus.



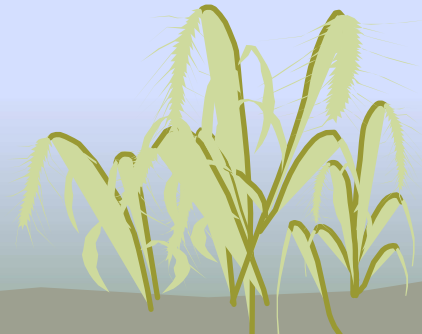
5. The Salubong (or Panubong) - The Salubong is an Easter play that dramatizes the meeting of the Risen Christ and his Mother. It is still presented in many Philippine towns.

6. Carillo (Shadow Play) – this is a form of dramatic entertainment performed on a moonless night during a town fiesta or on dark nights after a harvest. This shadow play is made by projecting cardboard figures before a lamp against a white sheet. The figures are moved like marionettes whose dialogues are produced by some experts.

The dialogues are drawn from a Corrido or Awit or some religious play interspersed with songs. These are called by various names in different places:

Carillo in Manila, Rizal and Batangas and Lagan; TITRES in Ilocos Norte, Pangasinan, Bataa, Capiz and Negros; TITIRI in Zambales; GAGALO or KIKIMUT in Pampanga and Tarlac; and ALIALA in La Union.

7. The Zarzuela – considered the father of the drama; it is a musical comedy or melodrama three acts which dealt with man's passions and emotions like love, hate, revenge, cruelty, avarice or some social or political proble.



8. The Sainete – this was a short musical comedy popular during the 18th century. They were exaggerated comedies shown between acts of long plays and were mostly performed by characters from the lower classes. Themes were taken from everyday life scenarios.

F. THE MORO-MORO. Like the Cenaculo, the Moro-moro is presented also on a special stage. This is performed during town fiestas to entertain the people and to remind them of their Christian religion. The plot is usually the same that of a Christian princess or a nobleman's daughter who is captured by the Mohammedans. The father organizes a rescue party where fighting between the Moros and the Christians ensue.

The Mohammedans are defeated by some miracle or Divine Intercession and the Mohammedans are converted to Christianity. In some instances, the whole kingdom is baptized and converted. One example of this is Prinsipe Rodante.

G. KARAGATAN. This is a poetic vehicle of a socio-religious nature celebrated during the death of a person. In this contest, more or less formal, a ritual is performed based on a legend about a princess who dropped her ring into the middle of the sea and who offered here hand in marriage to anyone who can retrieve it.



A leader starts off with an extemporaneous poem announcing the purpose. He then spins a “lumbo” o “tabo” marked with a white line. Whoever comes in the direction of the white line when the spinning stops gets his turn to “go into the sea to look for the ring.” This means a girl will ask him a riddle and if he is able to answer, he will offer the ring to the girl.

H. DUPLO. The Duplo replace the Karagatan. This is a poetic joust in speaking and reasoning. The roles are taken from the Bible and from proverbs and saying. It is usually played during wakes for the dead.

I. THE BALAGTASAN. This is a poetic joust or a contest of skills in debate on a particular topic or issue. This is replaced the DUPLO and is held to honor Francisco “Balagtas” Baltazar.

J. THE DUNG-AW. This is a chant in free verse by a bereaved person or his representative beside the corpse of the dead. No definite meter or rhyming scheme is used. The person chanting it freely recites in poetic rhythm according to his feelings, emotions and thoughts. It is personalized and usually deals with the life, sufferings and sacrifices of the dead and includes apologies for his misdeeds.

K. THE AWIT and the CORRIDO. Some use these two interchangeably because distinction is not clear.

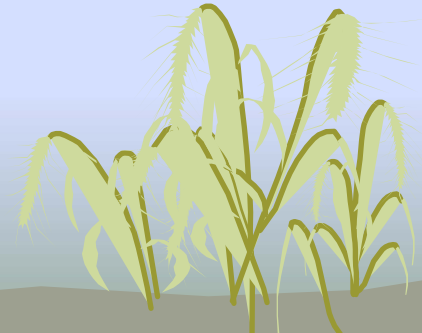


Exercises

- 1. The first spanish governor-general in the Philippines.**
- 2-3 What are the changes occurred in the lives of the Filipinos during the Spanish Period?**
- 4. The first Filipino Alphabet.**
- 5. This was the first book printed in the Philippines in 1593 in xylography.**
- 6. This is a book about the life and sufferings of Jesus Christ.**

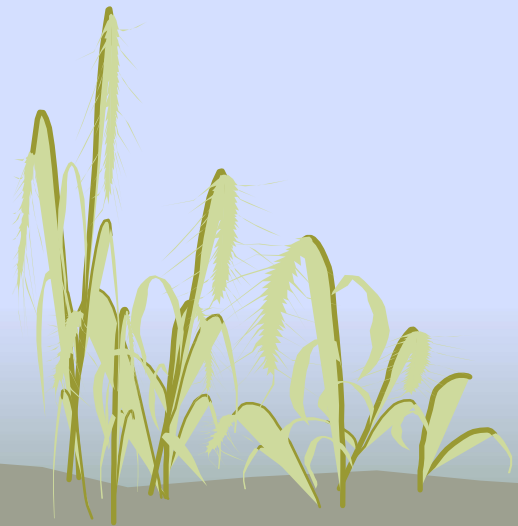


- 7. A book by Modesto de Castro, the so-called Father of Classic Prose in Tagalog**
- 8. This is a presentation of the search of the Virgin Mary and St. Joseph for an inn therein to deliver the baby Jesus**
- 9. This is a short musical comedy popular during the 18th century.**
- 10. It is a personalized and usually deal with the life, sufferings and sacrifices of the deed and includes apologies for his misdeeds**



Chapter 4

The Period of Enlightenment (1872-1898)



Historical Background

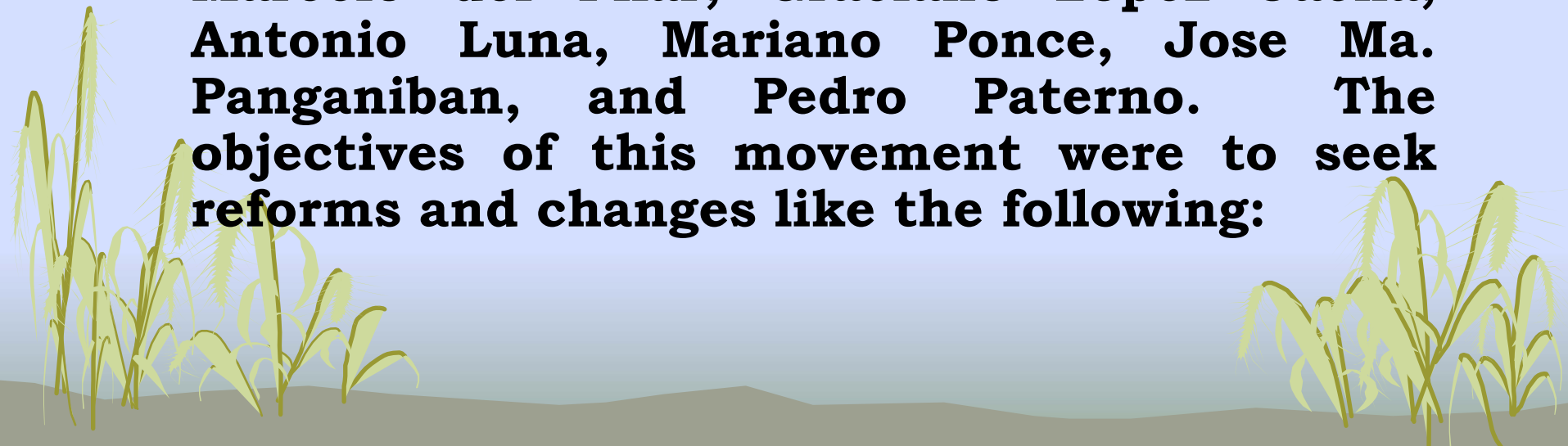
After 300 years of passivity under Spanish rule, the Filipino spirit reawakened when the 3 priests Gomez, Burgos and Zamora were guillotined without sufficient evidence of guilt. This occurred on the 17th of February. This was buttressed with the spirit of liberalism when the Philippines opened its doors to world trade and with the coming of a liberal leader in the person of Governor Carlos Maria de la Torre.

The Spaniards were unable to suppress the tide of rebellion among the Filipinos.

The once religious spirit transformed itself into one of nationalism and the Filipinos demanded changes in the government and in the church.

A. The Propaganda Movement (1872-1896)

This movement was spearheaded mostly by the intellectual middle-class like Jose Rizal, Marcelo del Pilar; Graciano Lopez Jaena, Antonio Luna, Mariano Ponce, Jose Ma. Panganiban, and Pedro Paterno. The objectives of this movement were to seek reforms and changes like the following:



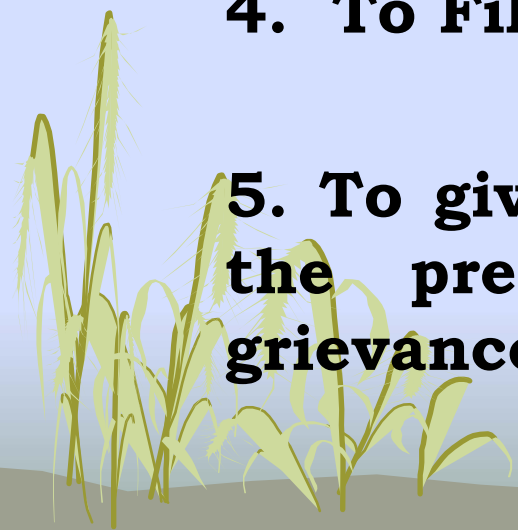
1. To get equal treatment for the Filipinos and the Spaniards under the law.

2. To make the Philippines a colony of Spain.

3. To restore Filipino representation in the Spanish Cortes.

4. To Filipinize the parishes.

5. To give the Filipinos freedom of speech, of the press, assembly and for redress of grievances.

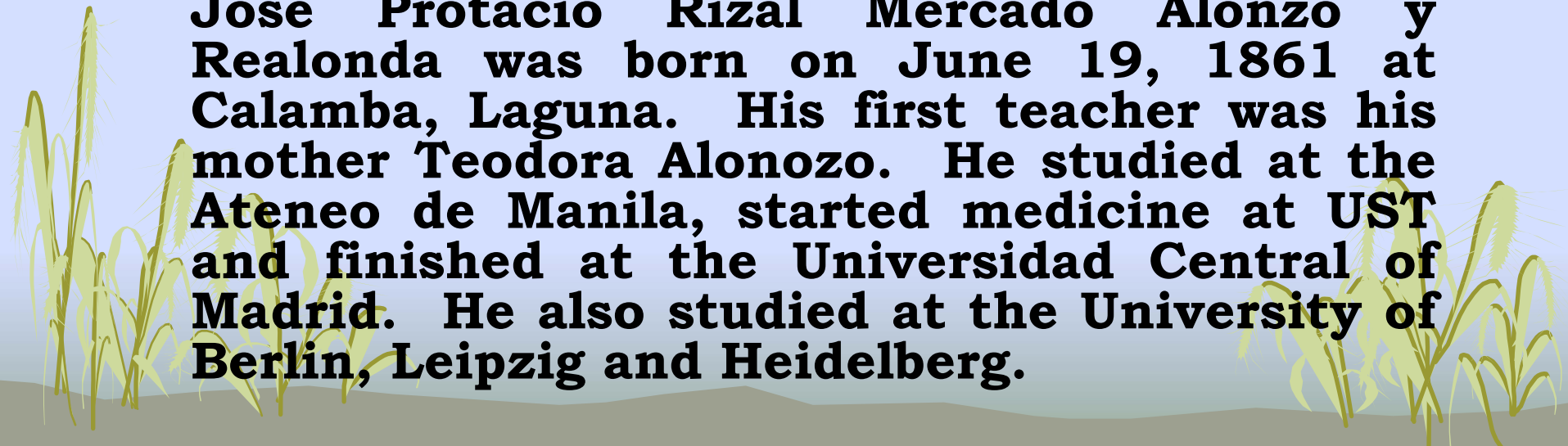


B. Highlights of the Propaganda Movement

There were three principal leaders of the Propaganda movement. They were Jose P. Rizal, Marcelo H. del Pilar and Graciano Lopez Jaena. Here are highlights about them and what they have done for our country.

DR. JOSE P. RIZAL

Jose Protacio Rizal Mercado Alonzo y Realonda was born on June 19, 1861 at Calamba, Laguna. His first teacher was his mother Teodora Alonzo. He studied at the Ateneo de Manila, started medicine at UST and finished at the Universidad Central of Madrid. He also studied at the University of Berlin, Leipzig and Heidelberg.



He died by musketry in the hands of the Spaniards on December 30, 1896 on charges of sedition and rebellion against the Spaniards. His pen-name was Laong Laan and Dimasalang.

His books and writings:

1. NOLI ME TANGERE. This was the novel that gave spirit to the propaganda movement and paved the way to the revolution against Spain.

In this book, he courageously exposed the evils in the Spanish-run government in the Philippines.



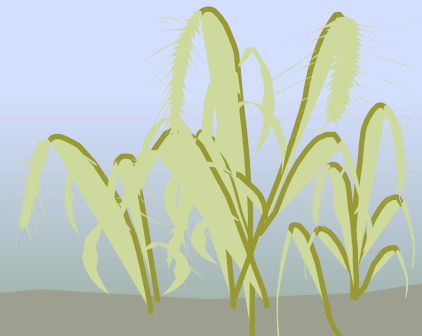
The Spaniards prohibited the reading of this novel but a lot of translations were able to enter stealthily in the country even if it means death to those caught in possession of them.

The NOLI gave Philippine literature the immortal characters Maria Clara, Juan Crisostomo Ibarra, Elias, Sisa, Pilosofong Tasio, Doña Victorina, Kapitana Maria, Basilio and Crispin, Rizal had a powerful pen in the delineation of these characters.

2. EL FILIBUSTERISMO. This is a sequel to the NOLI.

While the NOLI exposed the evils in society, the FILI exposed those in the government and in the church. However, the NOLI has been dubbed the novel of society while that of FILI is that of politics.

3. MI ULTIMO ADIOS (My Last Farewell). This was a poem by Rizal while he was incarcerated at Fort Santiago and is one that can compare favorably with the best in the world. It was only after his death when his name was affixed to the poem.



4. SOBRE LA INDOLENCIA DE LOS FILIPINOS (On the Indolence of the Filipinos). An essay on the so-called Filipino indolence and an evaluation of the reasons for such allegations.

5. FILIPINAS DENTRO DE CIEN AÑOS (The Philippines within a Century). An essay predicting the increasing influence of the US in the Philippines and the decreasing interest of Europe here. Rizal predicted that if there is any other colonizer of the Philippines in the future, it would be the US.

6. A LA JUVENTUD FILIPINA (To the Filipino Youth). A poem Rizal dedicated to the Filipino youth studying at UST.

7. EL CONSEJO DE LES DIOSES (The Council of the Gods). An allegorical play manifesting admiration for Cervantes.

8. JUNTO AL PASIG (Beside the Pasig River). Written by Rizal when he was 14 years of age.

9. ME PIDEN VERSOS (You asked Me for Verses); 1882 and A LAS FLORES DE HEIDELBERG (To the Flowers of Heidelberg). Two poems manifesting Rizal's unusual depth of emotion.

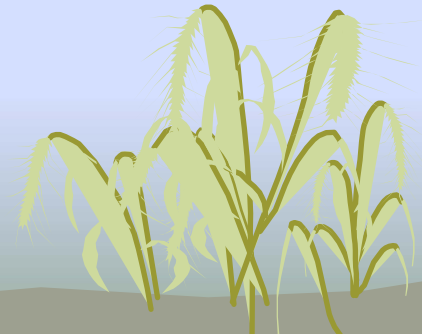
10. NOTAS A LA OBRA SUCESOS DE LAS FILIPINAS FOR EL DR. ANTONIO DE MORGA (Notes on Philippine Events by Dr. Antonio de Morga): 1889

11. P. JACINTO: MEMORIAS DE UN ESTUDIANTE DE MANILA (P. Jacinto: Memoirs of a Student of Manila) 1882

12. DIARIO DE VIAJE DE NORTE AMERICA (Diary of a Voyage to North America)

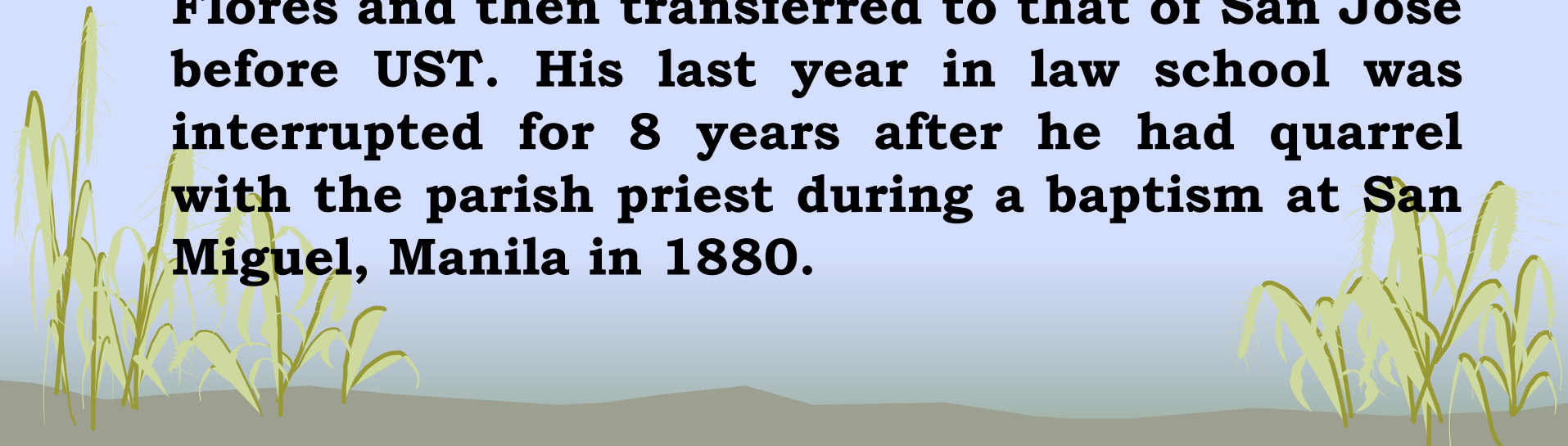
MARCELO H. DEL PILAR

Marcelo H. del Pilar is popularly known for his pen name of Plaridel, Pupdoh, Piping Dilat and Dolores Manapat. He was born at Cupang, San Nicolas, Bulacan on August 30, 1850.



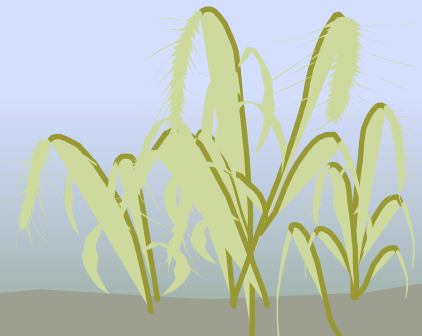
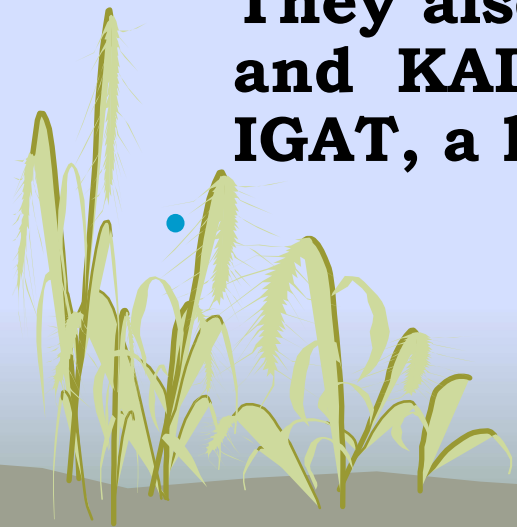
His parents were Julian H. del Pilar, noted Filipino writer and Biosa Gatmaita. His brother was the priest Fr. Toribio del Pilar who was banished to Marianas in 1872. Because there were many children in the family, Marcelo gave up his share of his inheritance for his other brothers and sisters.

Marcelo started schooling at the school of Mr. Flores and then transferred to that of San Jose before UST. His last year in law school was interrupted for 8 years after he had quarrel with the parish priest during a baptism at San Miguel, Manila in 1880.

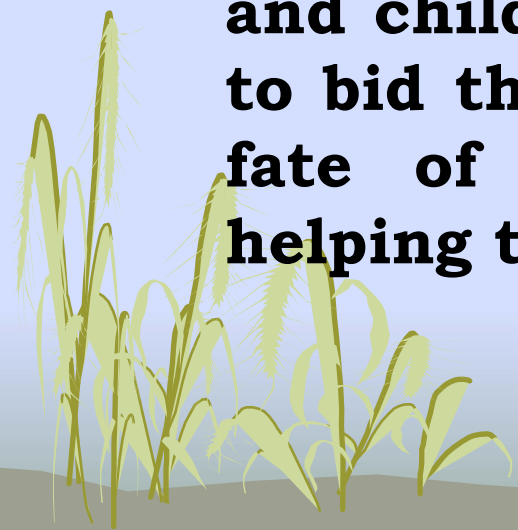


He established the Diariong Tagalog in 1883 where he exposed the evils of the Spanish government in the Philippines and in order to avoid the false accusations hurried at him by the priests. To avoid banishment, he was forced to travel to Spain in 1888.

He was assisted by Fr. Serrano Laktaw in publishing a different Cathecism and Passion Book wherein they made fun of the priests. They also made the DASALAN AT TOCSOHAN and KAIINGAT KAYO taken from the word IGAT, a kind of snake fish caught in politics.



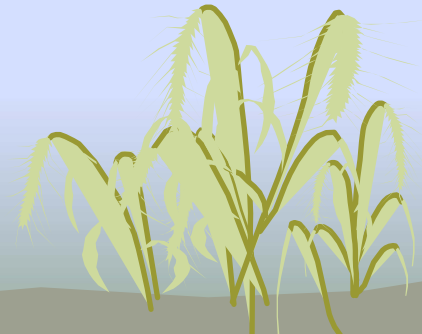
Upon his arrival in Spain, he replaced Graciano Lopez Jaena as editor of LA SOLIDARIDAD, a paper which became the vehicle thru which reforms in the government could be worked out. This did not last long for he got sick and even to reach Hong Kong from where he could arouse his countrymen. He died of tuberculosis in Spain but before he died, he asked his companions to tell his wife and children that he was sorry he wasn't able to bid them goodbye; to tell others about the fate of our countrymen and to continue helping the country.



Plaridel has truly earned a niche in the history of our nation. Even today, countless streets have been named after him. The former Kingwa has been named Plaridel, the Malolos High School is now Marcelo H. del Pilar High School and above all, his patriotism and bravery will remain alive in our memories.

Writings of Marcelo H. del Pilar

1. PAGIBIG SA TINUBUANG LUPA (Love of Country). Translated from the Spanish AMOR PATRIA of Rizal, published on August 20, 1882, in Diariong Tagalog.



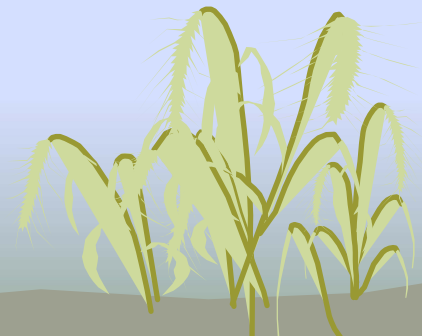
2. KAIINGAT KAYO (Be Careful). A humorous and sarcastic dig in answer to Fr. Jose Rodriquez in the novel NOLI of Rizal, published in Barcelona in 1888. He used Dolores Manapat as pen-name here.

3. DASALAN AT TOCSOHAN (Prayers and Jokes). Similar to a catechism but sarcastically done against the parish priests, published in Barcelona in 1888. Because of this, del Pilar was called “filibuster.” Done in admirable tone of supplication and excellent use of Tagalog.

4. ANG CADAQUILAN NG DIOS (God’s Goodness). Published in Barcelona, it was also like a catechism sarcastically aimed against the parish priests but also contains a philosophy of the power and intelligence of God and an appreciation for and love for nature.

5. SAGOT SA ESPANYA SA HIBIK NG PILIPINAS (Answer to Spain on the Plea of the Filipinos). A poem pleading for change from Spain but that Spain is already old and weak to grant any aid to the Philippines. This poem is in answer to that of Hermenigildo Flores' Hibik sa Pilipinas (A Plea from the Philippines).

6. DUPLUHAN...DALIT...MGA BUGTONG (A poetical contest in narrative sequence, psalms, riddles). A compilation of poems on the oppression by the priests in the Philippines.



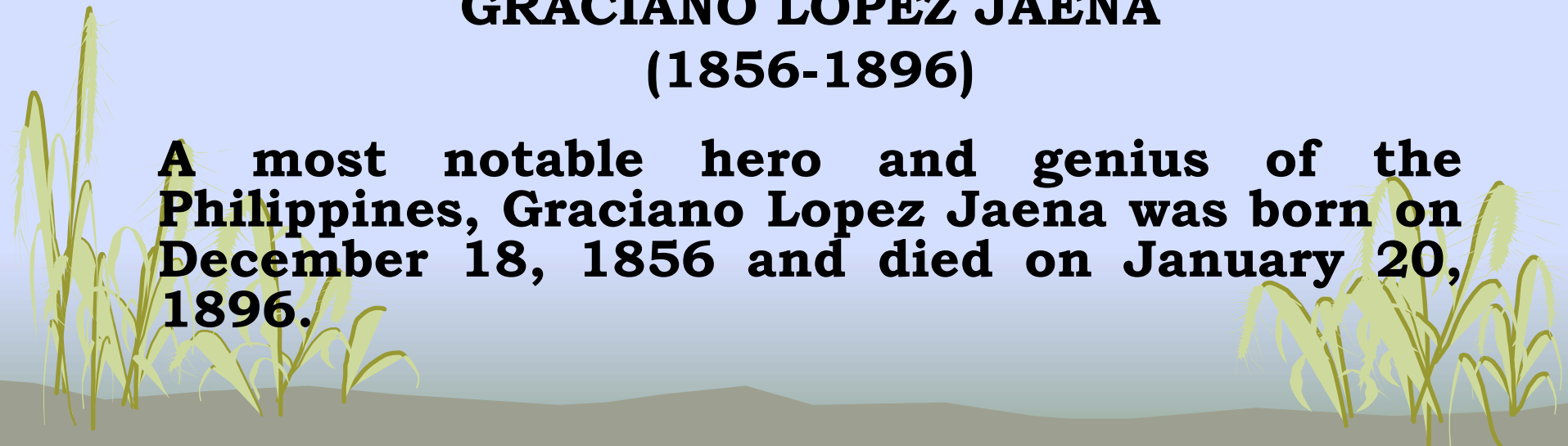
7. LA SOBERANIA EN PILIPINAS (Sovereignty in the Philippines). This shows the injustices of the friars to the Pilipinos.

8. POR TELEFONO (By Telephone)

9. PASIONG DAPAT IPAG-ALAB NG PUSO NG TAONG BABASA (Passion that should arouse the hearts of the readers)

**GRACIANO LOPEZ JAENA
(1856-1896)**

A most notable hero and genius of the Philippines, Graciano Lopez Jaena was born on December 18, 1856 and died on January 20, 1896.



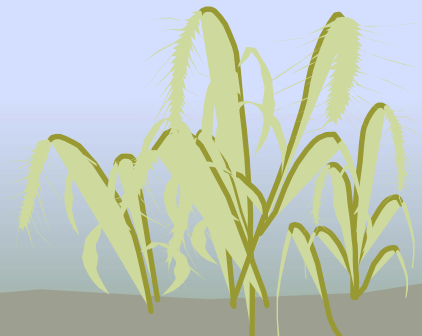
The pride of Jaro, Iloilo, he won the admiration of the Spaniards and Europeans. He is a known writer and orator in the Philippines. He wrote 100 speeches which were published by Remigio Garcia, former bookstore owner in Manila Filatica and which are still read up to no by modern Filipinos.

Lopez Jaena left the Philippines in 1887 with the help of Don Claudio Lopez, a rich uncle, in order to escape punishment form his enemies and arrived at Valencia, the center of the Republican movement of the Spaniards. He gained the acquaintance of the high officials like Piy Margall, Morayta, Moret, Castelar, and Salmeron.



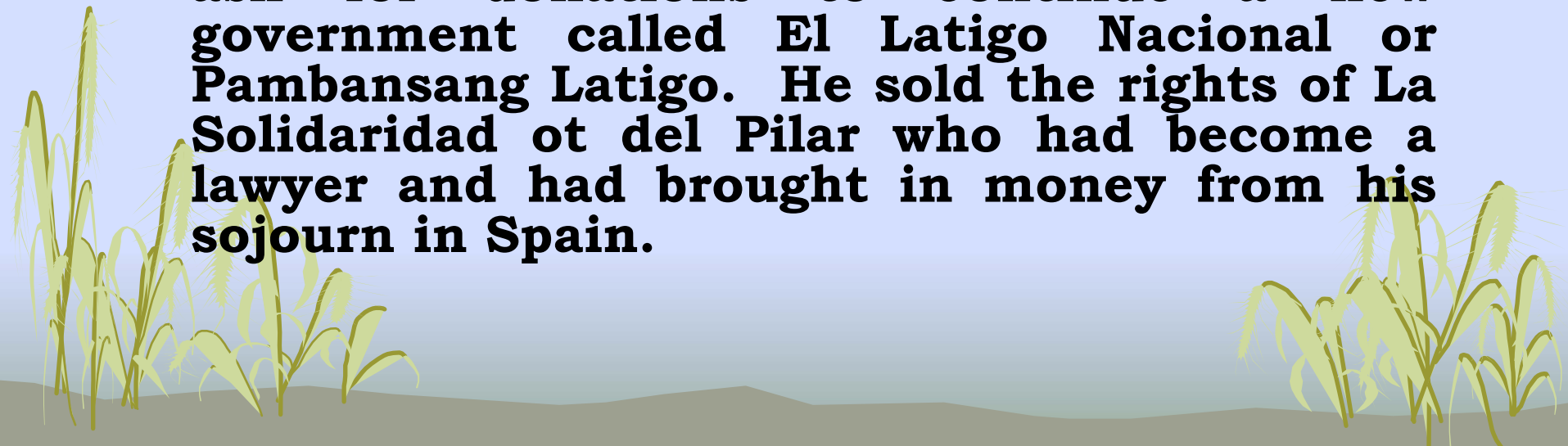
From Valencia, he moved to Barcelona where he established the first magazine LA SOLIDARIDAD. This later became the official voice of the Association Hispano de Filipinas (a Filipino-Spanish Association) composed of Filipinos and Spaniards who worked for reforms in the Philippines. Because of this, Jaena successfully showed the Spaniards and the people of the world how a newspaperman can introduce changes in law and reforms towards a better life and progress.

Jaena, although he didn't become a professor, was also a teacher in a sense to his friends and relatives in the Philippines.



Like Antonio Maria Regidor, Tomas G. del Rosario and Felipe Calderon, he stood for the separation of church and state for free education, better government and schools, freedom of worship and for an independent and free university.

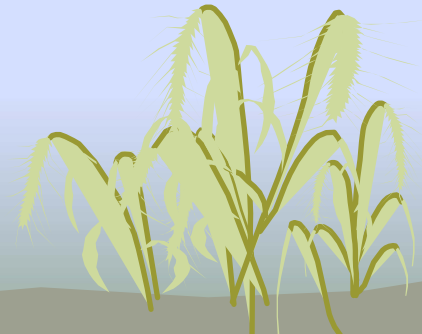
He sided with Rizal in the controversy between Rizal and del Pilar over who should head the Association Hispano de Filipinas in Madrid. He returned to the Philippines to ask for donations to continue a new government called El Latigo Nacional or Pambansang Latigo. He sold the rights of La Solidaridad to del Pilar who had become a lawyer and had brought in money from his sojourn in Spain.



Graciano Lopez Jaena died in a charity hospital in Barcelona on January 20, 1896, eleven months before his best friend Rizal was shot at the Luneta on December 30, 1896.

A. The Works of Graciano Lopez Jaena

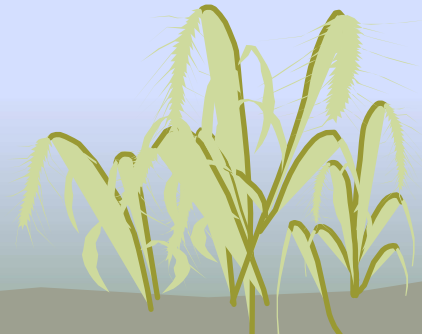
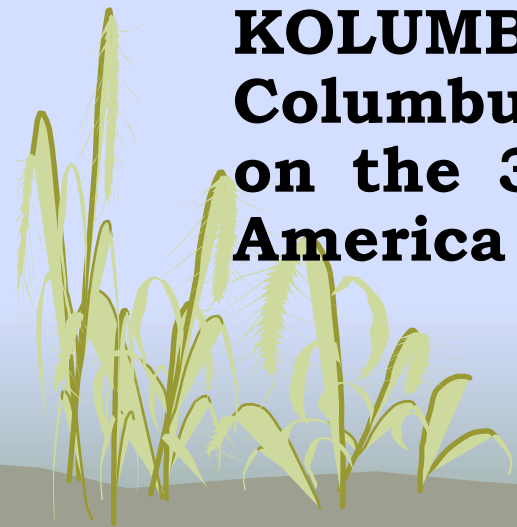
1. ANG FRAY BOTOD (Friar Botod). One of his works written in Jaro, Iloilo in 1876, six years after the Cavite Revolt attacking the friars in the Philippines. He exposed how some of the friars were greedy, ambitious and immoral.



2. LA HIJA DEL FRAILE (The Child of the Friar) and EVERYTING IS HAMBUG (Everything is mere show). Here Jaena explains the tragedy of marrying a Spaniard.

3. SA MGA PILIPINO...1891... A speech which aimed to improve the condition of the Filipinos to become free and progressive.

4. TALUMPATING PAGUNITA KAY KOLUMBUS (An Oration to Commemorate Columbus). A speech he delivered in Madrid on the 39th anniversary of the discovery of America



5. EN HONOR DEL PRESIDENTE MORAYTA DE LA ASSOCIACION HISPANO FILIPINO 1884. Here he praised Gen. Morayta for his equal treatment of the Filipinos.

6. EN HONOR DE LOS ARTISTAS LUNA Y RESURRECCION HIDALGO. A sincere expression of praise for the paintings of Hidalgo on the condition of the Filipinos under the Spaniards.

7. AMOR A ESPAÑA O A LAS JOVENES DE MALOLOS (Love for Spain or To the Youth of Malolos). The theme is about how girls were taught Spanish in schools and whose teachers were the governors-general of the place.

8. EL BANDOLERISMO EN PILIPINAS (Banditry in the Philippines). Jaena refuted the existence of banditry in the Philippines and of how there should be laws on robbery and other reforms.

9. HONOR EN PILIPINAS (Honor in the Philippines). The triumphant exposition of Luna, Resurrecion and Pardo de Tavera of the thesis that intellect or knowledge gives honor to the Philippines.

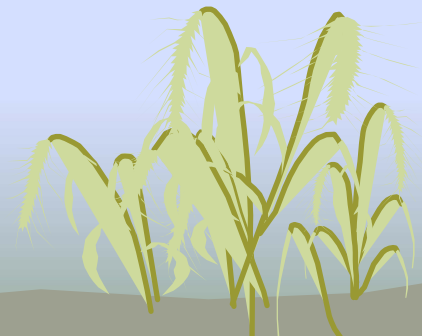
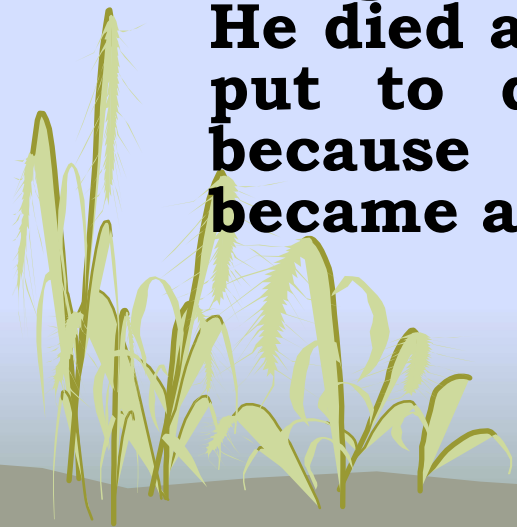
10. PAG-ALIS SA BUWIS SA PILIPINAS (Abolition of Taxes in the Philippines)

11. INSTITUCION NG PILIPINAS (Sufferings of the Philippines). Jaena refers here to the wrong management of education in the Philippines 1887.

B. OTHER PROPAGANDISTS

ANTONIO LUNA

Antonio Luna was a pharmacist who was banished by the Spaniards to Spain. He joined the Propaganda Movement and contributed his writings to LA SOLIDARIDAD. Most of his works dealt with Filipino customs and others were accusations about how the Spaniards ran the government. His pen name was Tagailog. He died at the age of 33 in June 1899. He was put to death by the soldiers of Aguinaldo because of his instant rise to fame which became a threat to Aguinaldo.

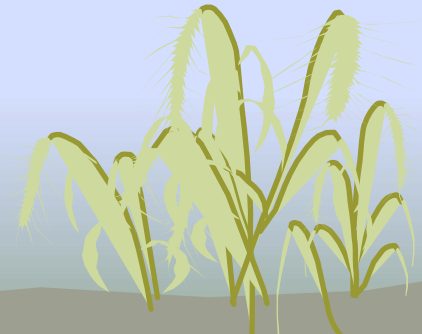


Some of his works are:

1. NOCHE BUENA (Christmas Eve). It pictured true Filipino life.

2. SE DEVIERTEN (How They Diverted Themselves). A dig at a dance of the Spaniards where the people were very crowded.

3. LA TERTULIA FILIPINA (A Filipino Conference or Feast). Depicts a Filipino custom which he believed was much better than the Spanish.



4. POR MADRID (For Madrid). A denouncement of Spaniards who claim that the Philippines is a colony of Spain but who think of Filipinos as foreigners when it comes to collecting taxes for stamps.

5. LA CASA DE HUEPEDES (The Landlady's House). Depicts a landlady who looks for boarders not for money but in order to get a husband for her child.

MARIANO PONCE

Mariano Ponce became an editor-in-chief, biographer and researcher of the Propaganda Movement. He used Tikbalang, Kalipulako, and Naning as pennames. The common themes of his works were the values of education. He also wrote about how the Filipinos were oppressed by the foreigners and of the problems of his countrymen. Among his writings were:

1. MGA ALAMAT NG BULACAN (Legend of Bulacan). Contains legends, and folklores of his native town.

2. PAGPUGOT KAY LONGINOS (The Beheading of Longinos). A play shown at the plaza of Malolos, Bulacan.

3. SOBRE FILIPINOS (About the Filipinos)

4. ANG MGA PILIPINO SA INDO-TSINA (The Filipinos in Indo-China)

PEDRO PATERNO

Pedro Paterno was a scholar, dramatic, researcher and novelist of the Propaganda Movement.

He also joined the Confraternity of Masons and the Asociacion Hispano-Pilipino in order to further the aims of the Movement. He was the first Filipino writer who escaped censorship of the press during the last day of the Spanish colonization.

The following were a few of his wrtings:

1. NINAY. The first social novel in Spanish by a Filipino.

2. A MI MADRE (To My Mother). Shows the importance of a mother especially in the home.

3. SAMPAGUITA Y POESIAS VARIAS (Sampaguitas and Varied Poems). A collection of his poems.

JOSE MA. PANGANIBAN

Jose Ma. Panganiban hid his identity behind his penname JORMAPA. He was also known for having photographic mind. He was a member of a number of movements for the country. Some of his writings were:

- 1. ANG LUPANG TINUBUAN (My Native Land)**
- 2. ANG AKING BUHAY (My Life)**
- 3. SU PLANO DE ESTUDIO (Your Study Plan)**
- 4. EL PENSAMIENTO (The Thinking)**



C. Period of Active Revolution (1896-1898)

Historical Background

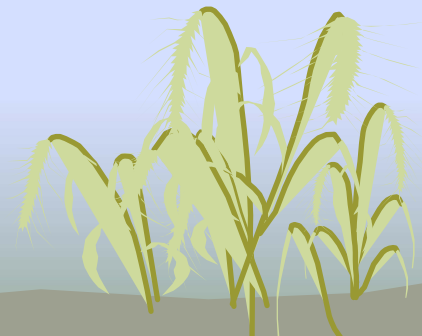
The Filipinos did not get the reforms demanded by the propagandists. The government turned deaf ears to these petitions; oppression continued and the church and the government became even more oppressive to the Filipinos. The good intentions of Spain were reversed by the friars who were lording it over in the Philippines.

Because of this, not a few of the Filipinos affiliated with the La Liga Filipina (a civic organization suspected of being revolutionary and which triggered Rizal's banishment to Dapitan). Like Andres Bonifacio, Emilio Jacinto, Apolinario Mabini, Jose Palma, and Pio Valenzuela decided that there was no other way except to revolt.

The gist of literature contained mostly accusations against the government and was meant to arouse the people to unite and to prepare for independence.

D. Highlights of the Active Revolution

The noted leaders of this period were Andres Bonifacio, Emilio Jacinto and Apolinario Mabini. These are their contributions to our country.



ANDRES BONIFACIO

Andres Bonifacio is best known as the Father of Filipino Democracy, but more than others, as the Father of the Katipunan because he led in establishing the Kataas-taasan, Kagalang-galanga Katipunan ng mga Anak ng Bayan (KKK).

Andres Bonifacio came from a poor family and it is said that what he learned he got from the school of experience.

He was a voracious reader and among those he loved to read which aroused his revolutionary spirit were the NOLI and the FILI of Rizal.



He joined the La Liga Filipina founded by Rizal in 1892. He established the Katipunan which triggered the spirit of freedom especially when Rizal was banished to Dapitan, Mindanao.

Bonifacio is better known as the great Revolutionary rather than a writer but he also wrote things which paved the way for the revolution and which also became part of our literature. Among his works were:

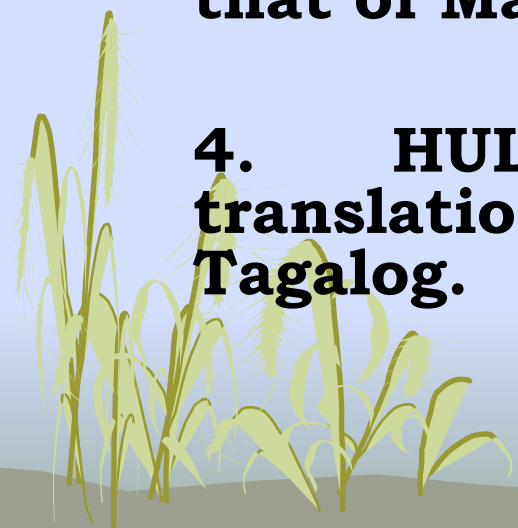


**1. ANG DAPAT MABATID NG MGA TAGALOG
(What the Tagalogs Should Know)**

**2. KATUNGKULANG GAGAWIN NG MGA ANA NG
BAYAN (Obligations of Our Countrymen). This
is an outline of obligations just like the 10
commandments of God.**

**3. PAG-IBIG SA TINUBUAN LUPA (Love of One's
Native Land). A poem with a title similar to
that of Marcelo H. del Pilar.**

**4. HULING PAALAM (Last Farewell). A
translation of Mi Ultimo Adios of Rizal in
Tagalog.**

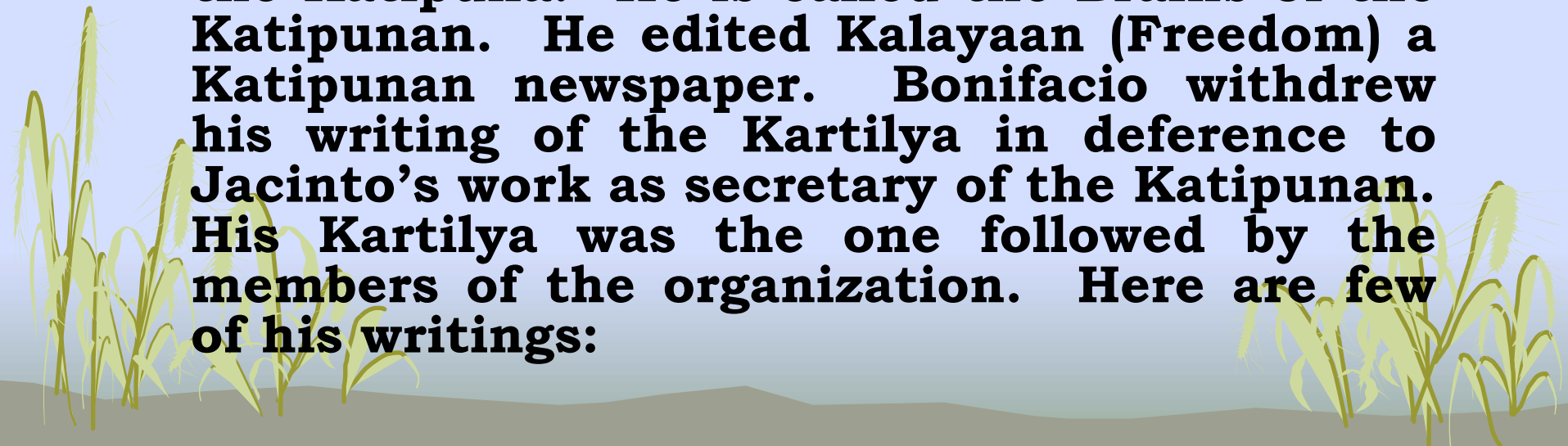


APOLINARIO MABINI

Apolinario Mabini is known in literature and history as the Sublime Paralytic and the Brains of the Revolution.

EMILIO JACINTO

Emilio Jacinto was the intelligent assistant of Andres Bonifacio in the establishment of the Katipuna. He is called the Brains of the Katipunan. He edited Kalayaan (Freedom) a Katipunan newspaper. Bonifacio withdrew his writing of the Kartilya in deference to Jacinto's work as secretary of the Katipunan. His Kartilya was the one followed by the members of the organization. Here are few of his writings:



1. KARTILYA NG KATIPUNAN (A primer book on the Katipunan)

2. LIWANAG AT DILIM (Light and Darkness). A collection of essays on different subjects like freedom, work, faith, government, love of country.

3. A MI MADRE (To My Mother). A touching ode to his mother.

4. A LA PATRIA (To My Country). His masterpiece.



He was born in Talaga, Tanauan, Batangas on July 22, 1864. Because he was born of a poor family he had to work in order to study. He became known to his professors and classmates at Letran and the UST because of his sharp memory and the simple clothes he used to wear throughout his schooling.

He became the right-hand of Emilio Aguinaldo when the latter founded his Republic in Malolos. His contributions to literature were writing on government society, philosophy and politics. Here are some of his works:

1. EL VERDADERO DECALOGO (The True Decalogue or Ten Commandments). This was his masterpiece and his aim here was to propagate the spirit of nationalism.

2. EL DESAROLLO Y CAIDA DE LA REPUBLICA (The Rise and Fall of the Philippine Republic)

3. SA BAYANG PILIPINO (To the Filipino Nation)

4. PAHAYAG (News)

OTHER REVOLUTIONISTS

JOSE PALMA

Jose Palma became popular because of his Himno Nacional Filipino (The Philippine National Anthem) which was set to music by Julian Felipe.

He was born in Tondo, Manila on June 6, 1876. His brother Rafael Palma became the president of the UP.

He joined the revolution against the Americans together with Gregorio del Pilar, the youngest Filipino general who died during the revolution.

Aside from the National Anthem, here are his other works:

1. MELANCOLIAS (Melancholies). A collection of his poems.

2. DE MI JARDIN (In My Garden). A poem expressing one's longings for his sweetheart.



NEWSPAPERS DURING THE REVOLUTION

In the effort of the Revolutionists to spread to the world their longings for their country, many newspapers were put up during the Revolutionary period. They were:

1. HERALDO DE LA REVOLUCION. Printed the decrees of the Revolutiary Government, news and works in Tagalog that aroused nationalism.

2. LA INDEPENDENCIA (Independence). Edited by Antonio Luna and whose aim was for Philippine Independence.

3. LA REPUBLICA PILIPINA (The Philippine Republic). Established by Pedro Paterno in 1898.

4. LA LIBERTAD (Liberty). Edited by Clemente Zulueta.

Exercises

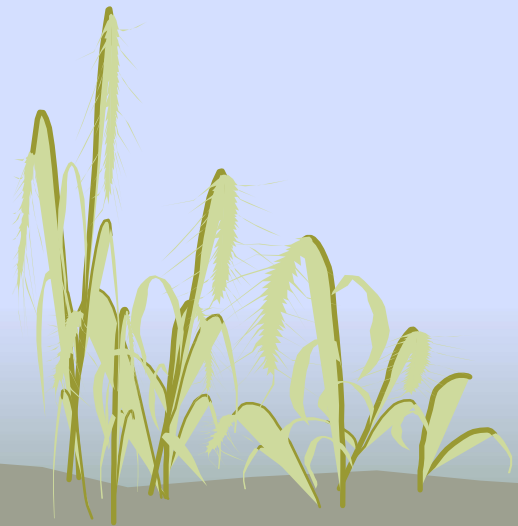
- 1. How does the filipino spirit reawaken after 300 years of passivity under spanish rule?**
- 2-3 Give 2 objectives of Propaganda Movement to seek reforms and changes.**
- 4. This is a sequel for the NOLI ME TANGERE**
- 5. Marcelo H. Del Pilar established the _____ in 1882, where he expressed the evils of the spanish government in the Philippines**
- 6. This became the official voice of the Asociacion Hispano de Filipinas**

- 7. He is the Father of Filipino Democracy and the Father of the Katipunan**
- 8. He is the Brains of the Katipunan**
- 9. The Sublime Paralytic and the Brains of the Revolution**
- 10. He became popular because of his Himno Nacional Filipino (The Philippine National Anthem)**



Chapter 5

The American Regime (1898-1941)



Historical Background

The Filipino Revolutionists won against the Spaniards who colonized us for more than 300 years. Our flag was hoisted on June 12, 1898 as a symbol of our independence. Gen. Emilio Aguinaldo was elected the first President of the Philippine Republic but this was short-lived.

The Fil.-American war resulted in the defeat of Gen. Miguel Malvar in 1903.

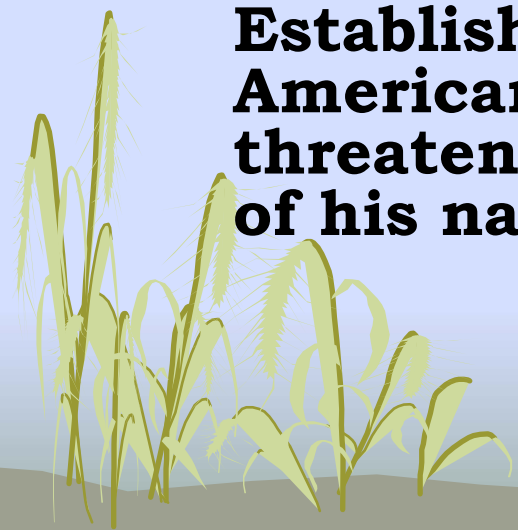
The peace movements started as early as 1900. Many Filipinos started writing again and the nationalism of the people remained undaunted.



Filipino writers went into all forms of literature like news, reporting, poetry, stories, plays, essays, and novels. Their writings clearly depicted their love of country and their longings for independence.

The active arousal in the field of literature started to be felt in the following newspapers.

1. EL NUEVO DIA (The New Day). Established by Sergio Osmeña in 1900. The American censors twice banned this and threatened Osmeña with banishment because of his nationalistic writings.



2. EL GRITO DEL PUEBLO (The Call of the Nation). Established by Pascual Poblete in 1900.

3. EL RENACIMIENTO (The Rebirth). Founded by Rafael Palma in 1901.

There were also plays written then but after the first and second presentations, the Americans put a stop to this because of the consistent theme of nationalism. Included here were the following:

1. KAHAPON, NGAYON AT BUKAS (Yesterday, Today and Tomorrow).



Written by Aurelio Tolentino depicting the suppression done by the Americans and their plan to colonize the Philippines.

2. TANIKALANG GINTO of Juan Abad.

3. MALAYA by Tomas Remigio.

4. WALANG SUGAT by Severino Reyes.

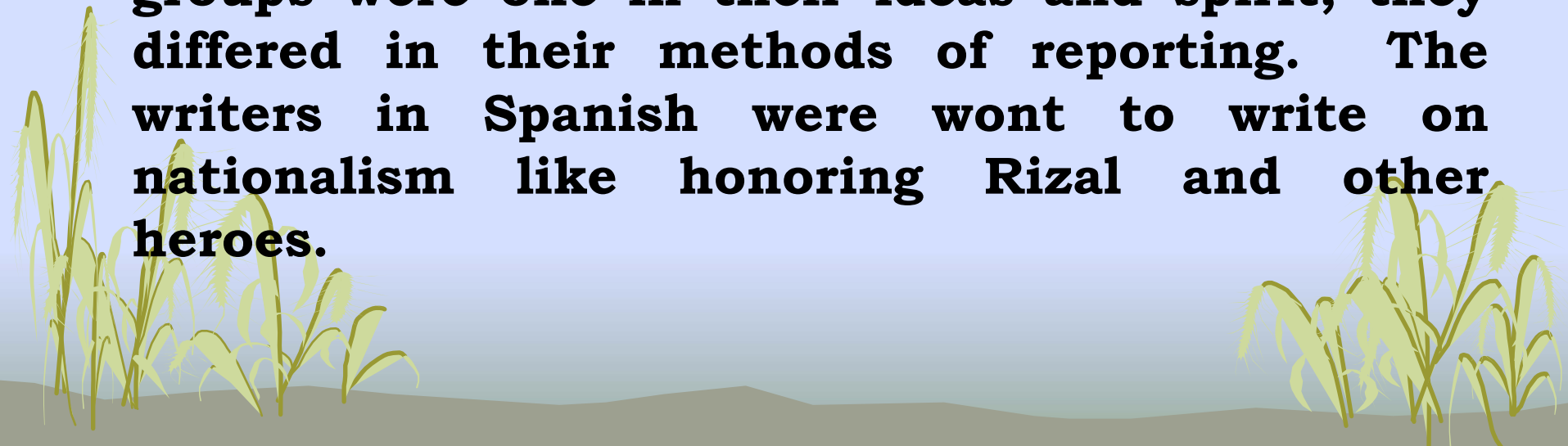
A. Characteristics of Literature during This Period

Three groups of writers contributed to Philippine Literature during this period.



During the first year of the American period, the languages used in writing were Spanish and Tagalog and the dialects of the different regions, but Spanish and Tagalog predominated.

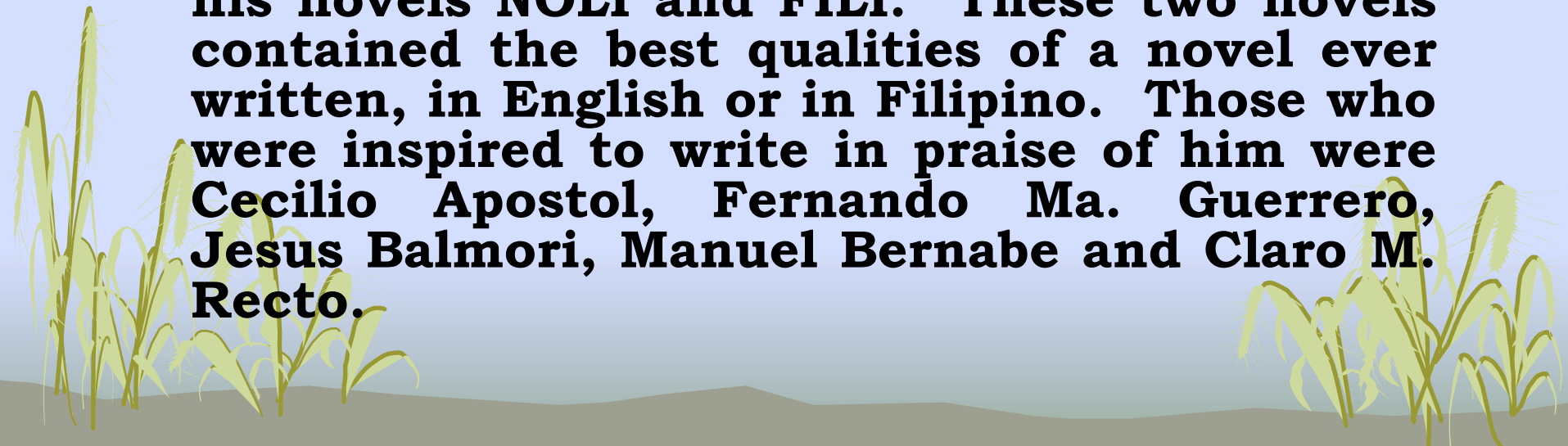
In 1910, a new group started to write in English. Hence, Spanish, Tagalog, the Vernaculars and finally, English, were the mediums used in literature during these times. While the three groups were one in their ideas and spirit, they differed in their methods of reporting. The writers in Spanish were wont to write on nationalism like honoring Rizal and other heroes.



The writers in Tagalog continued in their lamentations on the conditions of the country and their attempts to arouse love for one's native tongue. The writers in English imitated the themes and methods of the Americans.

A. Literature in Spanish

The inspiration of our Filipino writers in Spanish was Rizal not only because of his being a national leader but also because of his novels NOLI and FILI. These two novels contained the best qualities of a novel ever written, in English or in Filipino. Those who were inspired to write in praise of him were Cecilio Apostol, Fernando Ma. Guerrero, Jesus Balmori, Manuel Bernabe and Claro M. Recto.

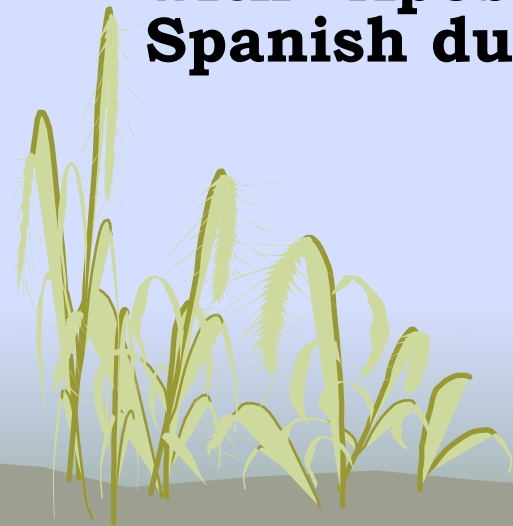


CECILIO APOSTOL

Cecilio Apostol wrote poems dedicated to Rizal, Jacinto, Mabini and all other heroes but his poem dedicated to Rizal is considered the best poem in praise of the hero of Bagumbayan.

FERNANDO MA. GUERRERO

It is believed that Fernando Ma. Guerrero shared with Apostol the reign in the balagtasan in Spanish during their time.



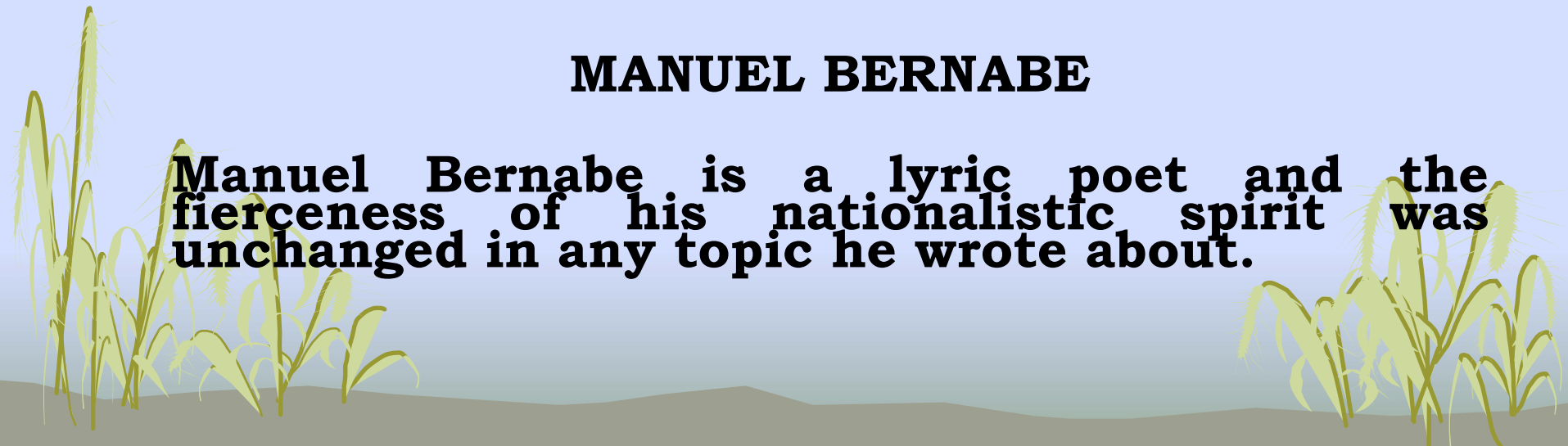
He also dedicated a poem to Rizal but he collected the best of his poems in a book called CRISALIDAS, meaning, a kind of black, wooly caterpillar. Here are a few stanzas of his call to Rizal which he wrote on June 19, 1901 to commemorate Rizal's birthday.

JESUS BALMORI

Jesus Balmori is well-known for his pen name of Batikuling. He and Manuel Bernabe participated in a debate on the topic – (Remembrance and Forgetfulness). He was elected Poet Laureate in Spanish besting Manuel Bernabe.

MANUEL BERNABE

Manuel Bernabe is a lyric poet and the fierceness of his nationalistic spirit was unchanged in any topic he wrote about.



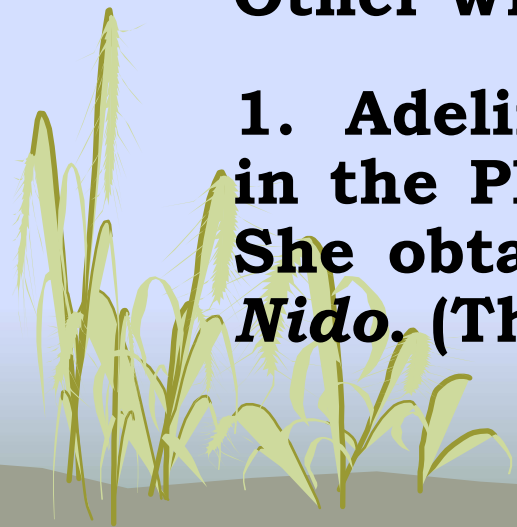
In his debate with Balmori, he was more attractive to the public because of the modious words he used. He defended OLVIDO (Forgetfulness).

CLARO M. RECTO

In nobility of speech and theme, Claro M. Recto can compare with the other writers of Spanish. He collected his poems in a book entitled BAJO LOS COCOTEROS (Under The Coconut Trees).

Other Writers in Spanish

1. Adelina Guerra was the first woman poet in the Philippines who was good in Spanish. She obtained the Zobel prize in her song *El Nido*. (The Nest).



2. Isidro Marpori became famous for his four books entitled *Aromas de Ensueño* (Scents of Dreams).
3. Macario Adriatico wrote of a legend of Mindoro entitle *La Punta de Salto* (The Place of Origin).
4. Epifanio de los Santos (known as Don PAnyong). He was a good leader and biographer during the whole period of Spanish literature.
5. Pedro Aunario wrote the *Decalogo del Proteccionismo*.

B. Filipino Literature

***FLORANTE AT LAURA* of Francisco Balagtas and *URBANA AT FELISA* of Modesto de Castro became the inspiration of the Tagalog writers. Julian Cruz Balmaceda classified three kinds of Tagalog poets: They were:**

1. *Poet of the Heart* (Makata ng Puso). These included Lope K. Santos, Iñigo Ed. Regalado, Carlos Gatmaitan, Pedro Deogracias del Rosario, Ildefonso Santos, Amado V. Hernandez, Nemecio Carabana, and Mar Antonio.

2. *Poets of Life* (Makata ng Buhay). Led by Lope K Santos, Jose Corazon de Jesus, Florentino Collantes, Patricio Mariano, Carlos Garmaitan, and Amado V. Hernandez.

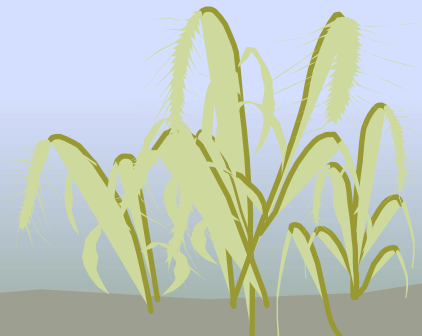
3. *Poets of the Stage* (Makata ng Tanghalan). Led by Aurelio Tolentino, Patricio Mariano, Severino Reyes, and Tomas Remigio.



In the realm of short stories that started to appear in the column *Pangsandaliang Libangan* (Short-time Leisure) and *Dagli* (Fast) we find here the names of Lope K. Santos, Patricio Mariano, and Rosauro Almario. In the Liwayway Publications, we find Deogracias Rosario, Teodoro Gener, and Cirio H. Panganiban.

Noted novelists or biographers were Valeriano Hernandez Peña, Lope K. Santos, Iñigo Ed. Regalado, Faustino Aguilar, etc.

Here are the autobiographies of some of the writers mentioned:

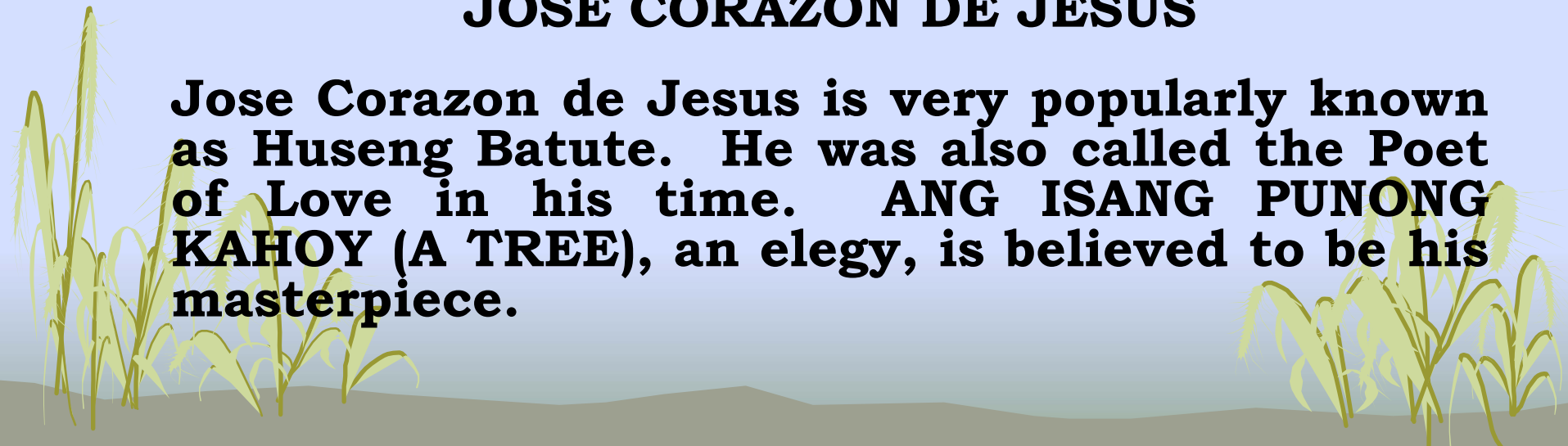


LOPE K. SANTOS

Lope K. Santos, a novelist, poet and author, and grammarian covered three periods of Tagalog literature – American, Japanese and the contemporary period. If Manuel L. Quezon is called the Father of the National Language, Lope K. Santos is called the Father of the National Language Grammar. He was also called the “Apo” of the Tagalog writers. BANAAAG AT SIKAT was his masterpiece.

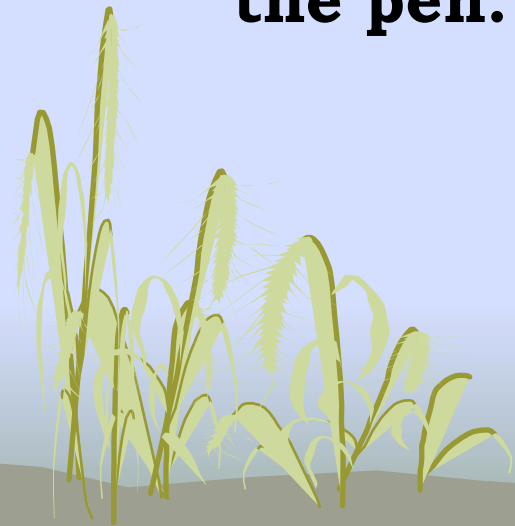
JOSE CORAZON DE JESUS

Jose Corazon de Jesus is very popularly known as Huseng Batute. He was also called the Poet of Love in his time. ANG ISANG PUNONG KAHOY (A TREE), an elegy, is believed to be his masterpiece.



AMADO V. HERNANDEZ

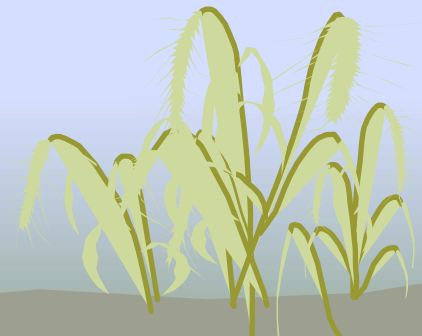
Amado V. Hernandez was dubbed Makata ng mga Manggagawa (Poet of the Laborers) in our literature because he pictures in his poem the intense love for the poor worker or laborer. To him, a poem is a scent, bittersweet memories, and a murmur of flowing water. The pen is powerful and according to him, even a king can be bent by the pen.



He contributed a lot of writings to literature like ISANG DIPANG LANGIT (A Stretch of Heaven), BAYANG MALAYA (A Free Nation), ANG PANDAY (The Blacksmith), and MUNTING LUPA (A Small Plot), but his masterpiece is ANG PANDAY.

VALERIANO HERNANDEZ PEÑA

Together with Lope K. Santos he reached the summit of his novel-writing. He was known as Tandang Anong and his pen name was Kuntil Butil (Small Grain). He considers NENA AT NENENG his masterpiece.



IÑIGO ED. REGALADO

Iñigo Ed. Regalado was a son of a popular writer during the Spanish time known as Odalger. He proved that he not only followed the footsteps of his father but also reached the peak of his success by the “sumpong” (whim) of his pen. He also became a popular story-teller, novelist and newspaperman.

The Tagalog Drama

During the advent of the American period, Severino Reyes and Hermogenes Ilagan started the movement against the moro-moro (a play on the Spanish struggles against the Muslims) and struggled to show the people the values one can get from the zarzuela and the simple plays.



The people one should not forget in the field of writing are the following:

1. Severino Reyes. Father of the Tagalog drama and author of the immortal WALANG SUGAT.

2. Aurelio Tolentino. The dramatist in whom the Kapampangans take pride. Included in his writings were LUHANG TAGALOG, his masterpiece, and KAHAPON, NGAYONG AT BUKAS that resulted in his incarceration.

3. Hermogenes Ilagan. Founded the group Campaña Ilagan that presented many dramas in Central Luzon.

4. Patricio Mariano. Wrote the novel NINAY and ANAK NG DAGAT (Son of the Sea), his masterpiece.

5. Julian Cruz Balmaceda. Wrote BUNGANGA NG PATING (Shark's Mouth). This gave him much honor and fame.

The Tagalog Short Story

Two collections of Tagalog stories were published during the American Period. First was the MGA KUWENTONG GINTO (Golden Stories) published in 1936 and %) KUWENTONG GINTO ng 50 BATIKANG KUWENTISTA (50 Golden Stories by 50 Noted Storytellers) in 1939. The first was written by Alejandro Abadilla and Clodualdo del Mundo that contained the 25 best stories according to them.

The second was written by Pedrito Reyes. PAROLANG GINTO (Golden Lantern) and TALAANG BUGHAW (Blue List) of Abadilla became popular during this period.

Tagalog Poetry

Almost all Tagalog writers during the American Period were able to compose beautiful poems which made it difficult to select the best. Even if poetry writing is as old as history, poetry still surfaces with its sweetness, beauty, and melody.



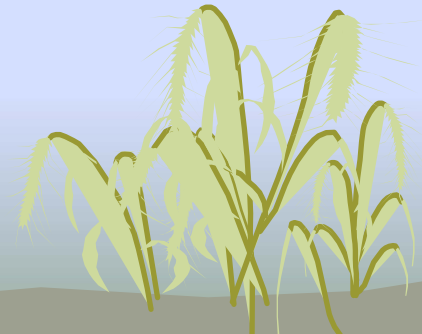
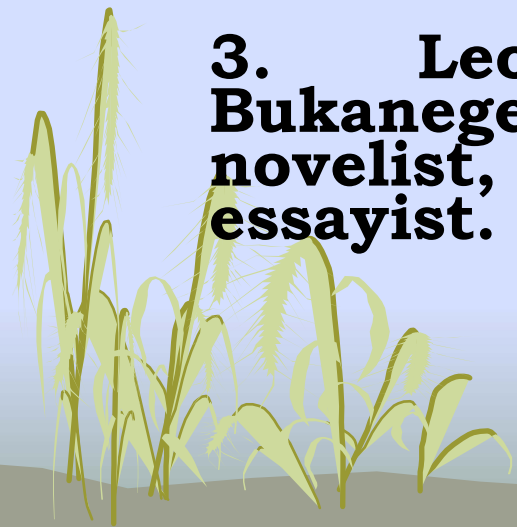
Other Forms of Literature

The following are those recognized in the field of Ilocano Literature:

1. Pedro Bukaneg. Father of Ilocano Literature. From his name was derived the word Bukanegan, which means Balagtasan (a poetic contest) in Ilocano.

2. Claro Caluya. Prince of Ilocano Poets. Known as poet and novelist.

3. Leon Pichay. Known as the best Bukanegero (from Bukaneg). Also a poet, novelist, short story writer, dramatist and essayist.

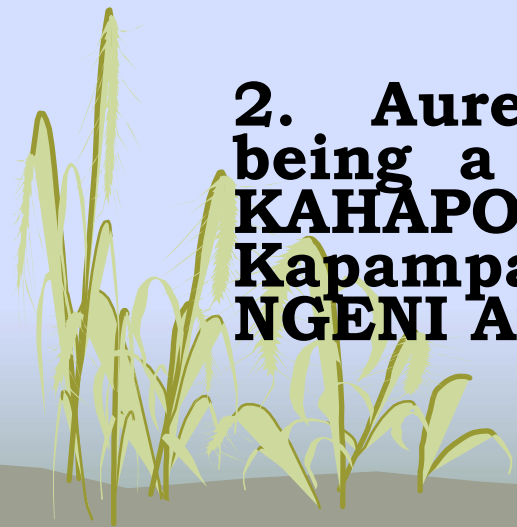


Literature of the Kapampangans (Pampango Literature)

Two stalwarts in the literature of the Kapampangans stand out: they are:

1. Juan Crisostomo Soto. (Father of Kapampangan Literature). The word CRISOTAN (meaning Balagtasan) in Tagalog is taken from his name.

2. Aurelio Tolentino. He truly proved his being a Kaampangan in his translation of KAHAPON, NGAYON AT BUKAS into Kapampangan which he called NAPON, NGENI AT BUKAS.

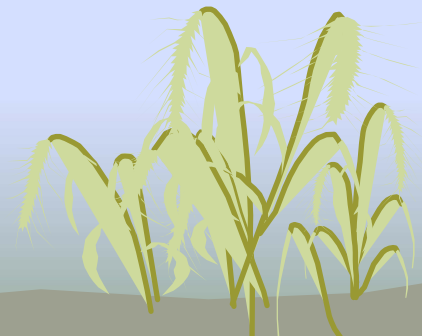
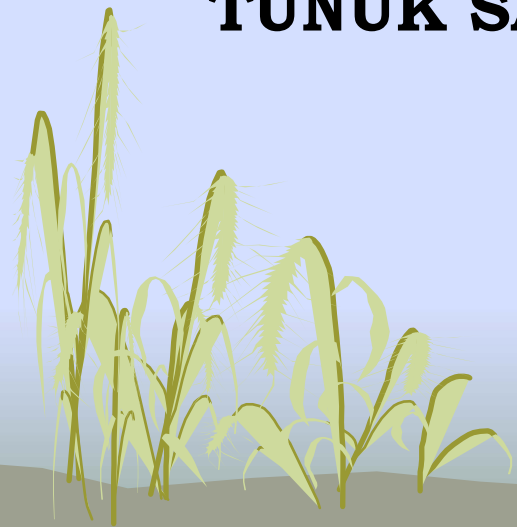


Visayan Literature

The following are the top men in Visayan literature:

1. Eriberto Gumban. (Father of Visayan Literature). He wrote a zarzuela, moro-moro and a play in Visayan.

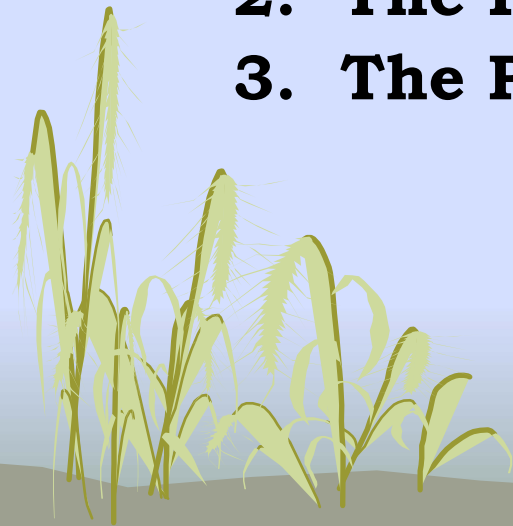
2. Magdalena Jalandoni. She devoted her talent to the novel. She wrote ANG MGA TUNUK SAN ISA CA BULACLAC.



C. Philippine Literature in English

In a way, we can say that we can trace the beginnings of Philippine literature in English with the coming of the Americans. For this purpose, we can divide this period into three time frames, namely:

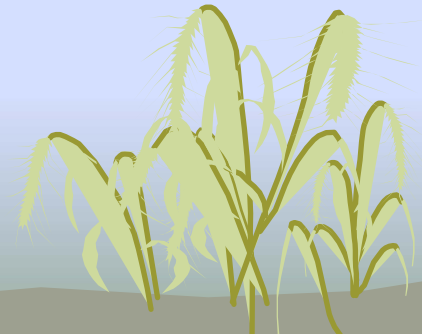
- 1. The Period of Re-orientation: 1898-1910**
- 2. The Period of Imitation: 1910-1925**
- 3. The Period of Self-Discovery: 1925-1941**



(1) The Period of Re-orientation (1898-1910)

English as a literary vehicle came with the American occupation in August 13, 1898 and as they say, a choice bestowed on us by history. By 1900, English came to be used as a medium of instruction in the public schools. From the American forces were recruited the first teachers of English.

By 1908, the primary and intermediate grades were using English. It was also about this time when UP, the forerunner in the use of English in higher education, was founded.



Writers of this period were still adjusting to the newfound freedom after the paralyzing effect of repression of thought and speech under the Spanish regime. They were adjusting the idea of democracy, to the new phraseology of the English language and to the standards of the English literary style. Writers had to learn direct expression as conditioned by direct thinking. They had to learn that sentence constructions; sounds and speech in English were not the same as in the vernacular. They had to discard sentimentality and floridity of language for the more direct and precise English language.



Not much was produced during this period and what literature was produced was not much of literary worth. The first attempts in English were in two periodicals of this time:

(a) *El Renacimiento*: founded in Manila by Rafael Palma in 1901.

(b) *Philippines Free Press*: established in Manila in 1905 by R. McCullough Dick and D. Theo Rogers.

POETRY

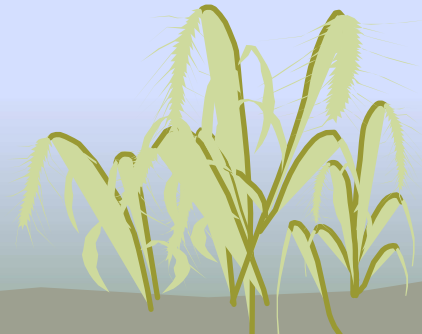
In 1907, Justo Juliano's SURSUM CORDA which appeared in the Renacimiento was the first work to be published in English.

In 1909, Jan F. Salazar's MY MOTHER and his AIR CASTLES were also published in this paper.

It was also in 1909 when Proceso Sebastian followed with his poem TO MY LADY IN LAOAG, also in this same paper.

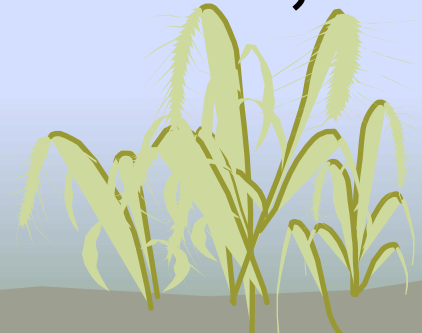
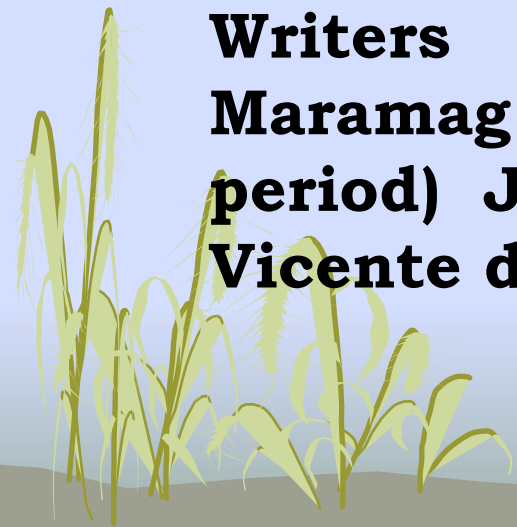
(2) The Period of Imitation (1910-1924)

By 1919, the UP College Folio published the literary compositions of the first Filipino writers in English. They were the pioneers in short story writing.



They were then groping their way into imitating American and British models which resulted in a stilted, artificial and unnatural style, lacking vitality and spontaneity. Their models included Longfellow and Hawthorne, Emerson and Thoreau, Wordsworth and Tennyson, Thackeray and Macaulay, Longfellow, Allan Poe, Irving and other American writers of the Romantic School.

Writers of this folio included Fernando Maramag (the best editorial writer of this period) Juan F. Salazar, Jose M. Hernandez, Vicente del Fierro,

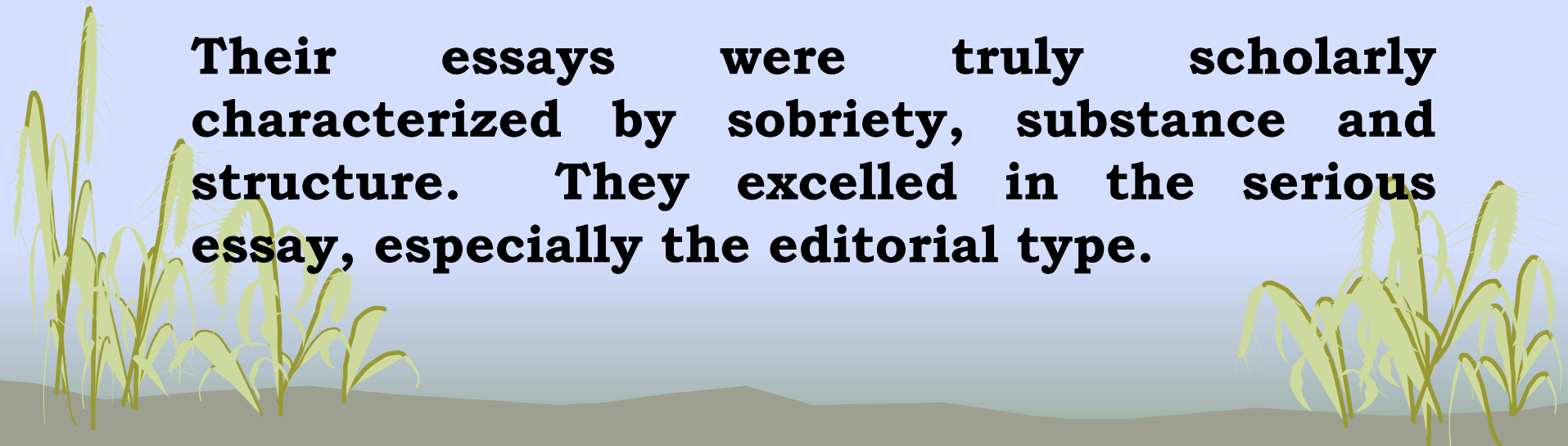


and Francisco M. Africa and Victoriano Yamzon. They pioneered in English poetry.

ESSAYS

The noted essayists of this time were: Carlos P. Romulo, Jorge C. Bocobo, Mauro Mendez, and Vicente Hilario.

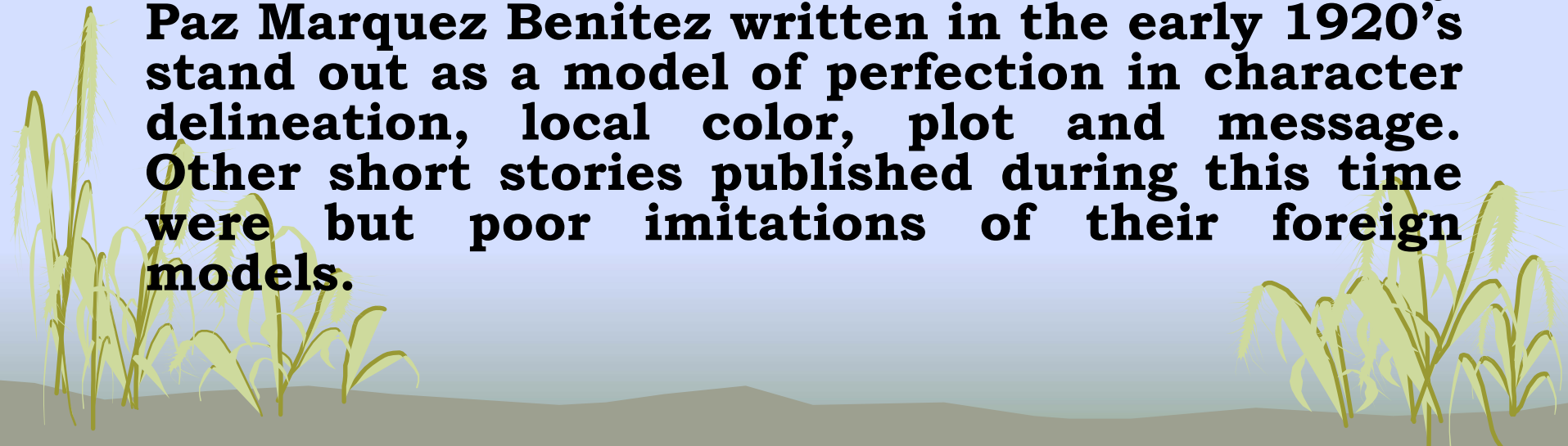
Their essays were truly scholarly characterized by sobriety, substance and structure. They excelled in the serious essay, especially the editorial type.



The next group of writers introduced the informal essay, criticism and the journalistic column. They spiced their work with humor, wit and satire. These group included Ignacio Manlapaz, Godefredo Rivera, Federico Mangahas, Francisco B. Icasiano, Salvador P. Lopez, Jose Lansang and Amando G. Dayrit.

SHORT STORIES

In the field of short stories, DEAD STARS by Paz Marquez Benitez written in the early 1920's stand out as a model of perfection in character delineation, local color, plot and message. Other short stories published during this time were but poor imitations of their foreign models.



The UP College Folio was later replaced by the Philippine Collegian. Newspapers and periodicals also saw print during this time like the *Bulletin*, the *Philippines Herald* (1920), the *Philippine Review*, the *Independent*, *Rising Philippines* and *Citizens*, and the *Philippine Education Magazine* 1924.

D. Period of Self-Discovery and Growth (1925-1941)

By this time, Filipino writers had acquired the mastery of English writing. They now confidently and competently wrote on a lot of subjects although the old-time favorites of love and youth persisted. They went into all forms of writing like the novel and the drama.

1. POETRY

Noteworthy names in this field include Marcelo de Gracia Concepcion, Jose Garcia Villa, Angela Manalang Gloria, Abelardo Subido, Trinidad Tarrosa Subido and Rafael Zulueta da Costa. They turned out not only love poems but patriotic, religious, descriptive and reflective poems as well. They wrote in free verse, in odes and sonnets and in other types. Poetry was original, spontaneous, competently written and later, incorporated social consciousness.

2. THE SHORT STORY (1925-1941)

Probably because of the incentives provided by publications like the *Philippine Free Press*, *The Graphic*, *The Philippine Magazine* and college publications like the *UP Literary Apprentice*, poetry and the short story flourished during these times.

Other writers during this time include Osmundo Sta. Romana, Arturo Rotor, Paz Latorena's *Sunset*, and Jose Garcia Villa's *Mir-in-isa*. From 1930 to 1940, the Golden Era of Filipino writing in English saw the short story writers "who have arrived," like Jose Lansang's *The Broken Parasol*, Sinai C. Hamada's *Talanata's Wife*, Fausto Dugenio's *Wanderlust*, Amando G. Dayrit's *His Gift and Yesterday*, Amador T. Daugio's *The Woman Who Looked Out of the Window*.

Characteristics of the short stories during these times:

There were still remnants of Spanish influence in the use of expressions that were florid, sentimental, exaggerated and bombastic. The influence of the Western culture also was already evident.

3. ESSAYS AND OTHER PROSE STYLES (1925-1941)

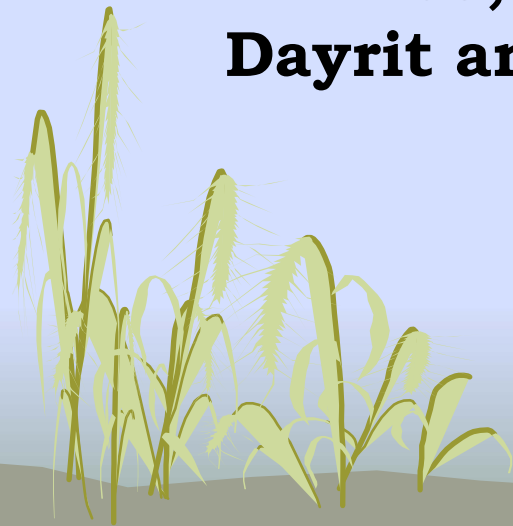
Essays during this period improved with the years in quality and quantity, in content, subject and style. Essayists like Carlos P. Romulo became even more eminent editorial writers.

The notable writers of essays during this period were:

a. Political, social reflective essays: Through their newspaper columns the following became very popular: Federico Mangahas, Salvador P. Lopez, Pura S. Castrence, Vicente Albano Pacis, Ariston Estrada and Jose A. Lansang.

b. Critical essays were espoused by Salvador P. Lopez, I.V. Mallari, Ignacio Manlapaz, Jose Garcia Villa, Arturo B. Rotor, and Leopoldo Y. Yabes. An example of this is Maximo V. Soliven's THEY CALLED IT BROTHERHOOD.

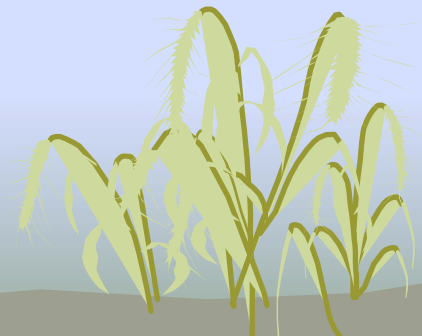
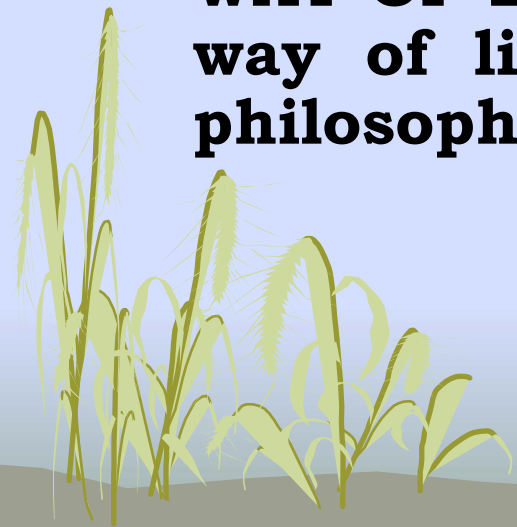
c. Personal or Familiar essays were written by F.B. Icasiano (Mang Kiko), Alfredo E. Litiatco, Solomon V. Arnaldo, Amando G. Dayrit and Consuelo Gar (Catuca).



Some of the notable works during this time were:

1940:Salvador P. Lopez' LITERATURE AND SOCIETY which is a collection of critical reflections and serious essays and which won first prize in the Commonwealth Literary Contest of 1940.

1940:Camilo Osias published THE FILIPINO WAY OF LIFE, a series of essays on the Filipino way of life as drawn from history, folkways, philosophy and psychology of the Philippines.



1941: F.B. Icasiano (Mang Kiko) was reprints of the best of Icasiano's essays in the *Sunday Times Magazine* under the column *From My Nipa Hut*. It is an essay of the common "tao" and is written with humor and sympathy.

August 16, 1941: Carlos P. Romulo had an editorial printed in the *Philippines Herald*. Entitled *I AM A FILIPINO*, it was reprinted in his book *MY BORTHER AMERICANS* in 1945 in New York by Doubleday & Co.

OTHER ESSAYISTS INCLUDE:

Ignacio Manlapaz, Vicente Albano Pacis, I.V. Mallari, Jose M. Fernandez, Leopoldo Y. Yabes, Isidro L. Ritizos, Pura Santillan.

The Philippine Writer's League put out a collection of essays called *Literature Under the Commonwealth*.

Amando G. Dayrit with his column *Good Morning Judge* led others like Leon Ma. Guerrero, Salvador P. Lopez, Vicente Albano Pacis, Jose A. Lansang and Federico Mangahas.

4. BIOGRAPHY 1925-1941

In 1935, I.P. Caballero and Marcelo de Gracia Concepcion wrote about *QUEZON*.

In 1938, *THE GREAT MALAYAN* won a prize in the national contest sponsored by the Commonwealth of the Philippines. This was written by Carlos Quirino, the most famous biographer of the period. He also wrote *Quezon, the Man of Destiny*.

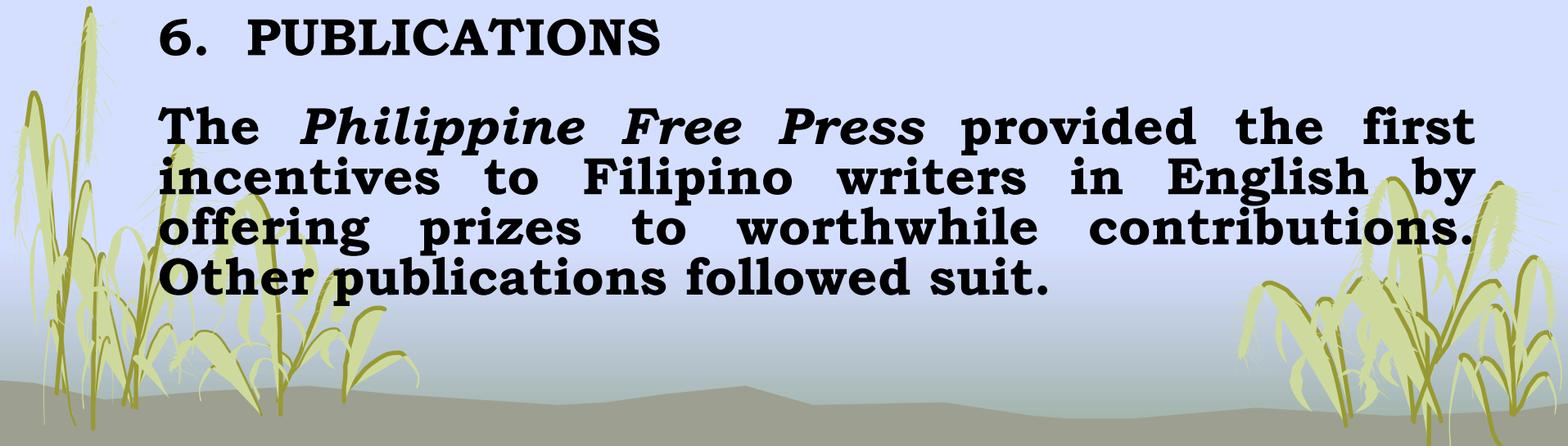
In 1940, I.V. Mallari's *The Birth of Discontent* revealed the sensitive touch of a writer who in simple language was able to reveal his profound thoughts and feelings.

5. HISTORY

Not much about history has been written by Filipino writers. In 1937, with regard to literary history, we can cite Teofilo del Castillo's *The Brief History of the Philippine Islands*.

6. PUBLICATIONS

The *Philippine Free Press* provided the first incentives to Filipino writers in English by offering prizes to worthwhile contributions. Other publications followed suit.



7. THE DRAMA (1925-1941)

Drama during this period did not reach the heights attained by the novel or the short story. The UP provided the incentives when they introduced playwriting as a course and established the UP Little Theater.



Exercises

- 1 The Philippine flag was hoisted on _____ as a symbol of our independence.**
- 2. The peace movement started as early as _____.**
- 3. Written by Aurelio Tolentino depicting the suppression done by the Americans and their plan to colonize in the Philippines.**
- 4. Why Rizal became the inspiration of the Filipino writers.**
- 5. A book of Fernando Ma. Guerrero which means kind of black, wooly caterpillar**

- 6. The first woman poet in the Philippines who was good in Spanish**
- 7. The Father of the National Language Grammar.**
- 8. According to _____ even a king can be sent by the pen.**
- 9. A son of a popular writer during the Spanish time known as Odalager**
- 10. The Father of Kapampangan Literature**

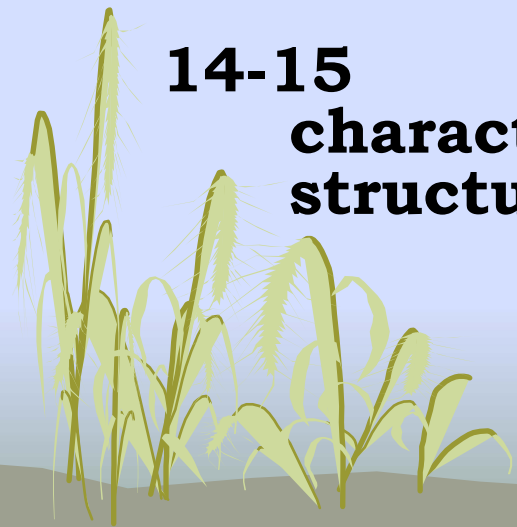


11. His name derived from the word Bukanegan

12. In what year did English become a medium of instructions in the public schools.

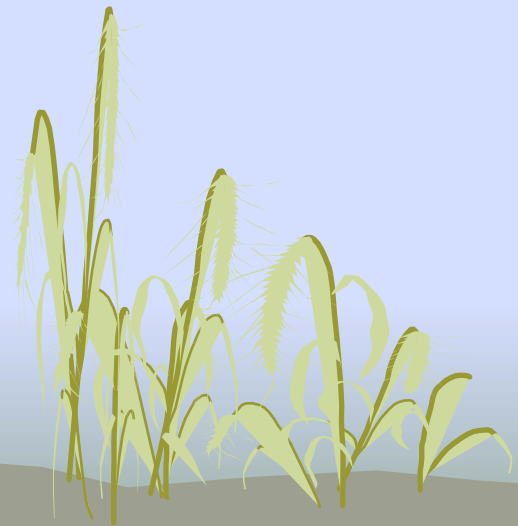
13. The first to break away from the conventional forms and themes of Philippine poetry placed the Philippines on the Literary map with the publication of his books in the U.S.

14-15 Their essays were truly scholarly characterized by sobriety, substance and structure



Chapter 6

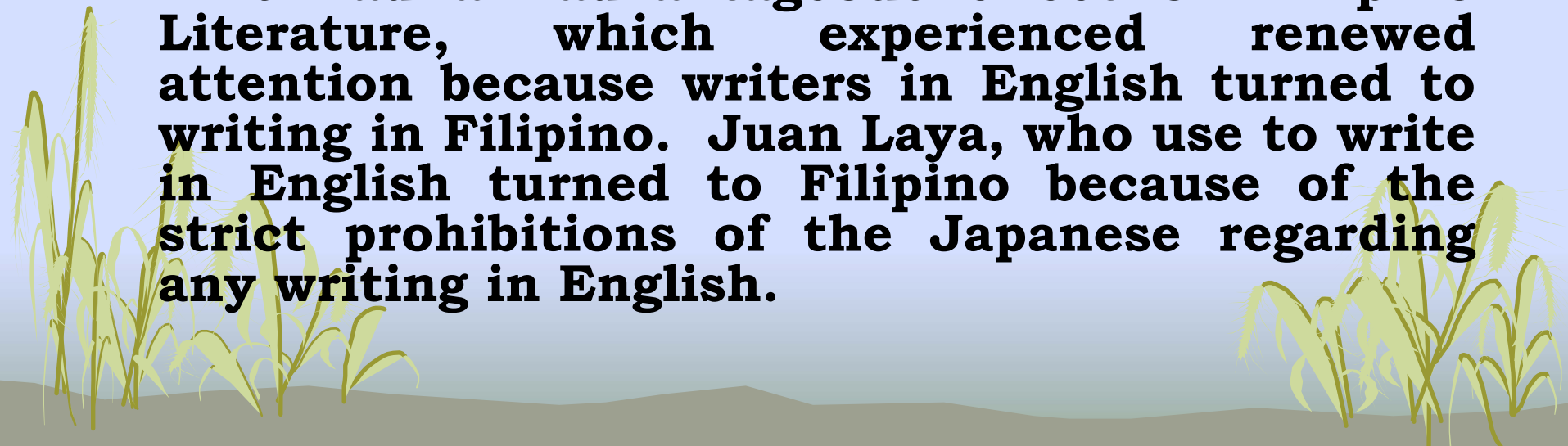
The Japanese Period (1941–1945)



Historical Background

Between 1941-1945, Philippine Literature was interrupted in its development when the Philippines was again conquered by another foreign country, Japan. Philippine literature in English came to a halt. Except for the TRIBUNE and the PHILIPPINE REVIEW, almost all newspapers in English were stopped by the Japanese.

This had an advantageous effect on Filipino Literature, which experienced renewed attention because writers in English turned to writing in Filipino. Juan Laya, who use to write in English turned to Filipino because of the strict prohibitions of the Japanese regarding any writing in English.

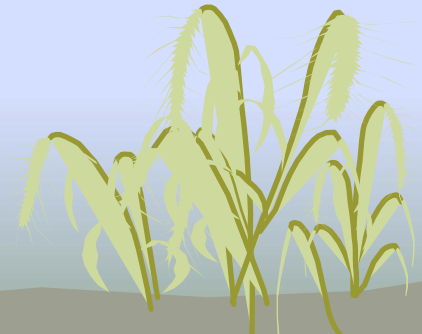


The weekly LIWAYWAY was placed under strict surveillance until it was managed by Japanese named Ishiwara.

In other words, Filipino literature was given a break during this period. Many wrote plays, poems, short stories, etc. Topics and themes were often about life in the provinces.

A. FILIPINO POETRY DURING THIS PERIOD

The common theme of most poems during the Japanese occupation was nationalism, country, love, and life in the barrios, faith, religion and the arts.



Three types of poems emerged during this period. They were:

1. Haiku – a poem of free verse that the Japanese like. It was made up of 17 syllables divided into three lines. The first line had 5 syllables, the second, 7 syllables, and the third, five. The Haiku is allegorical in meaning, is short and covers a wide scope in meaning.

2. Tanaga – like the Haiku, is short but it had measure and rhyme. Each line had 17 syllables and it's also allegorical in meaning.

3. Karaniwang Anyo (Usual Form) – like those mentioned earlier in the beginning chapters of this book.

B. FILIPINO DRAMA DURING THE JAPANESE PERIOD

The drama experienced a lull during the Japanese period because movie houses showing American films were closed. The big movie houses were just made to show stage shows. Many of the plays were reproductions of English plays to Tagalog. The translators were Francisco Soc Rodrigo, Alberto Concio, and Narciso Pimentel. They also founded the organization of Filipino players named Dramatic Philippines. A few of playwrights were:

1. Jose Ma. Hernandez – wrote PANDAY PIRA

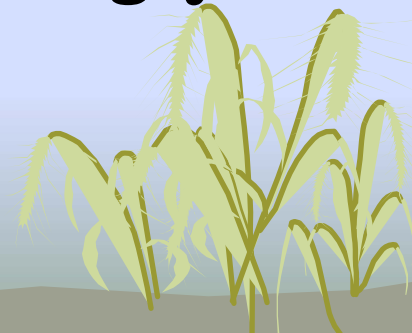
2. Francisco Soc Rodrigo – wrote sa PULA, SA PUTI

3. Clodualdo del Mundo – wrote BULAGA (an expression in the game Hide and Seek).

4. Julian Cruz Balmaceda – wrote SINO BA KAYO?, DAHIL SA ANAK, and HIGANTE NG PATAY.

C. THE FILIPINO SHORT STORY DURING THE JAPANESE PERIOD

The field of the short story widened during the Japanese Occupation. Many wrote short stories. Among them were: Brigido Batungbakal, Macario Pineda, Serafin Guinigindo, Liwayway Arceo, Narciso Ramos, NVM Gonzales, Alicia Lopez Lim, Ligaya Perez, and Gloria Guzman.

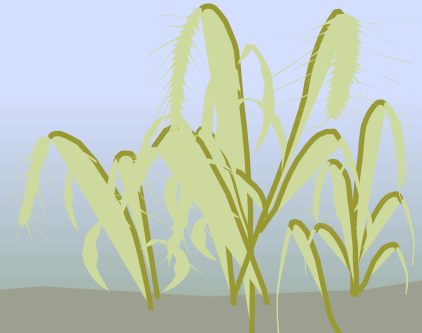
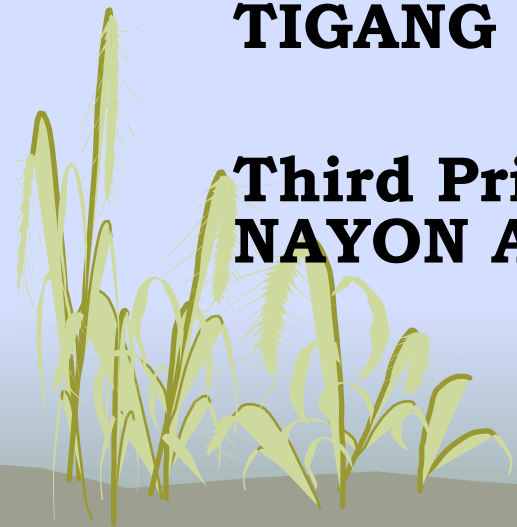


The best writings in 1945 were selected by a group of judges composed of Francisco Icasiano, Jose Esperanza Cruz, Antonio Rosales, Clodualdo del Mundo and Teodoro Santos. As a result of this selection, the following got the first three prizes:

**First Prize: Narciso Reyes with his
LUPANG TINUBUAN**

**Second Prize: Liwayway Arceo's UHAW ANG
TIGANG NA LUPA**

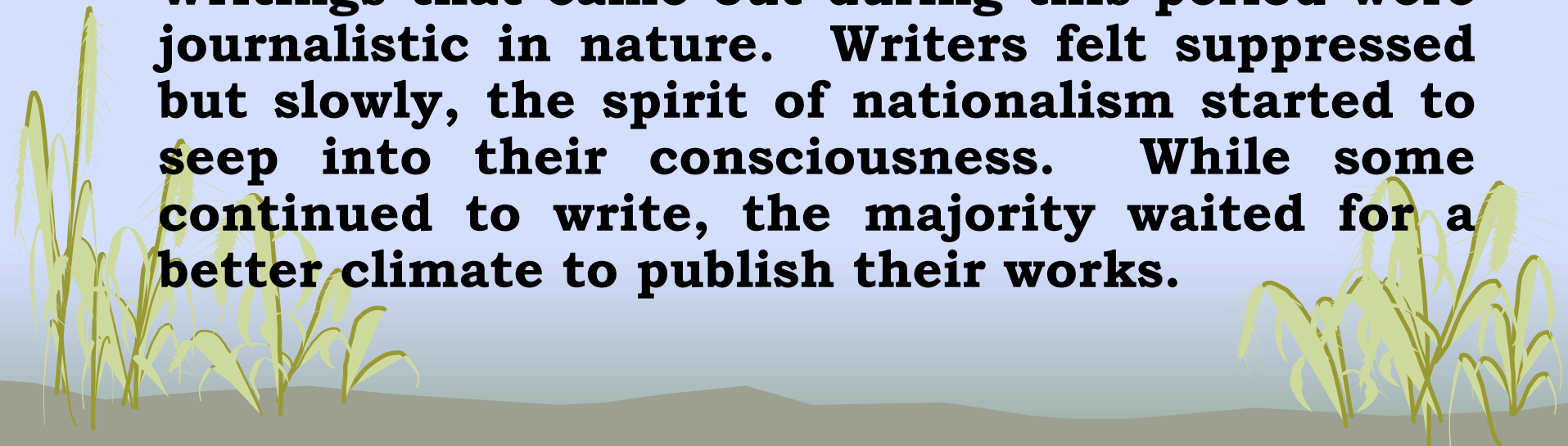
**Third Prize: NVM Gonzales' LUNSOD
NAYON AT DAGAT-DAGATAN**



D. PHILIPPINE LITERATURE IN ENGLISH (1941-1945)

Because of the strict prohibitions imposed by the Japanese in the writing and publishing of works in English, Philippine literature in English experienced a dark period. The few who dared to write did so for their bread and butter or for propaganda.

Writings that came out during this period were journalistic in nature. Writers felt suppressed but slowly, the spirit of nationalism started to seep into their consciousness. While some continued to write, the majority waited for a better climate to publish their works.



Noteworthy writer of the period was Carlos P. Romulo who won the Pulitzer Prize for his bestsellers *I SAW THE FALL OF THE PHILIPPINES, I SEE THE PHILIPPINES RISE* and his *MOTHER AMERICA AND MY BROTHER AMERICANS*.

Journalists include Salvador P. Lopez, Leon Ma. Geurrero, Raul Manglapuz and Carlos Bulosan.

Nick Joaquin produced *THE WOMAN WHO LOOKED LIKE LAZARUS*. Fred Ruiz Castro wrote a few poems.

F.B. Icasino wrote essays in *The Philippine Review*.



Carlos Bulosan's works included *THE LAUGHTER OF MY FATHER* (1944), *THE VOICE OF BATAAN*, 1943, *SIX FILIPINO POETS*, 1942, among others. Alfredo Litiatco published *With Harp and Sling* and in 1943, Jose P. Laurel published *Forces that Make a Nation Great*.

The Commonwealth Literary Awards gave prizes to meritorious writers. Those who won were:

1. LIKE THE MOLAVE – by Rafael Zulueta da Costa (Poetry)

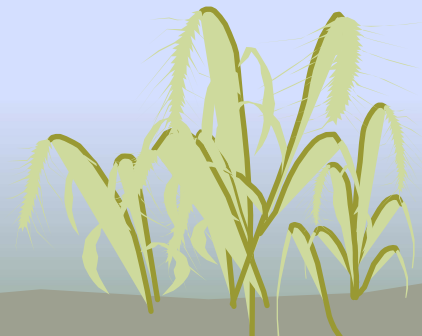
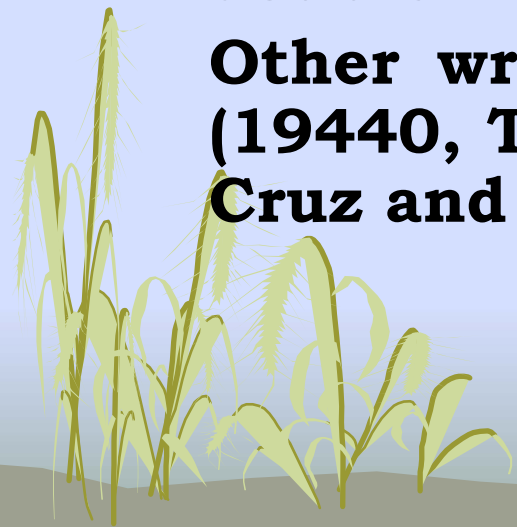
2. HOW MY BROTHER LEON BROUGHT HOME A WIFE – by Manuel E. Arguilla (Short Story)

3. LITERATURE AND SOCIETY – by Salvador P. Lopez (Essay)

4. HIS NATIVE SOIL – by Juan Laya (Novel)

President Manuel L. Quezon's autobiography *THE GOOD FIGHT* was published posthumously. Radio broadcasts echoed the mingled fear and doubts in the hearts of the people.

Other writers of this period were Juan Collas (1944), Tomas Confesor (1945), Roman A. de la Cruz and Elisa Tabuñar.



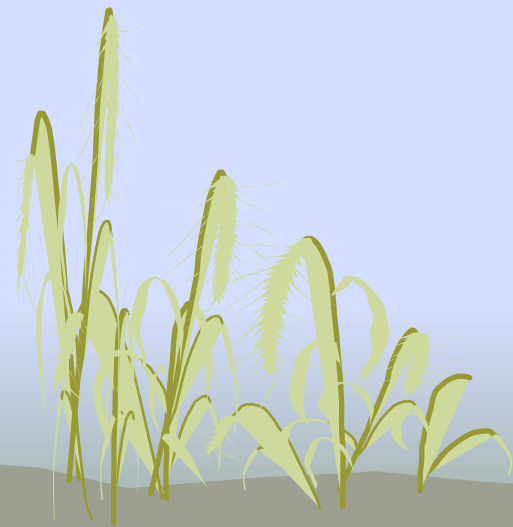
Exercises

- 1-2. Almost all newspapers in English were topped by the Japanese except for this two**
- 3. It is made up of 17 syllables divided into 3 lines. The first line had 5 syllables, the second, 7 syllables and the third , 5.**
- 4. Like Haiku, is short but it had measure and rhyme**
- 5. He won the Pulitzer Prize for his bestsellers
I SAW THE FALL OF THE PHILIPPINES, I
SEE THE PHILIPPINE RISE and HIS
MOTHER AMERICA and MY BROTHER
AMERICANS.**



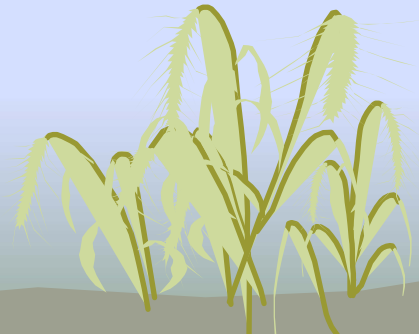
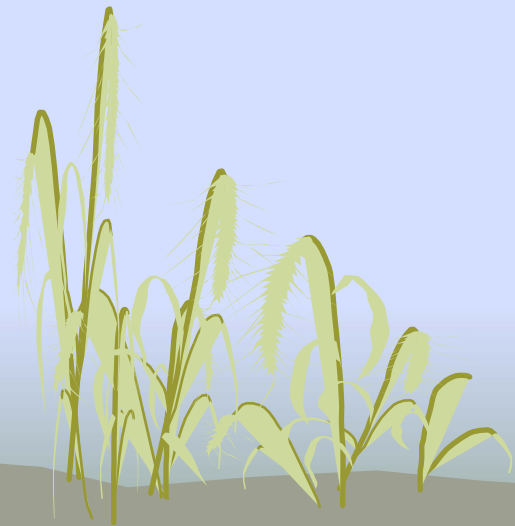
6. The title of President Manuel L. Quezon's autobiography

7-10. Common themes of most poems during the Spanish Occupation.



Chapter 7

The Rebirth of Freedom (1946–1970)



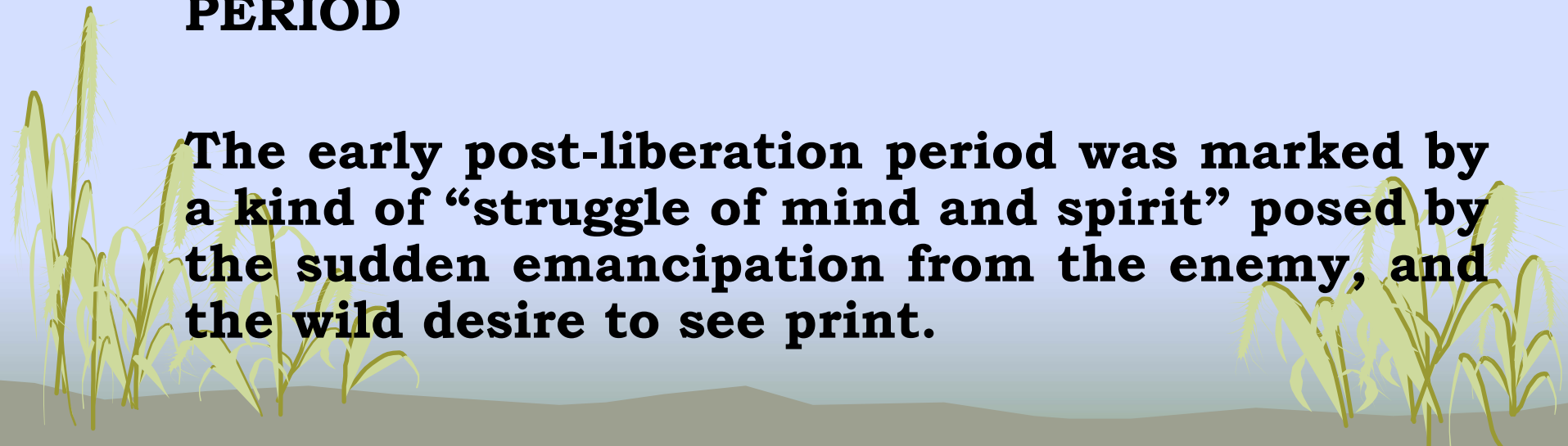
Historical Background

The Americans returned in 1945. Filipinos rejoiced and guerillas who fled to the mountain joined the liberating American Army.

On July 4, 1946, the Philippines regained is freedom and the Filipino flag waved joyously alone. The chains were broken.

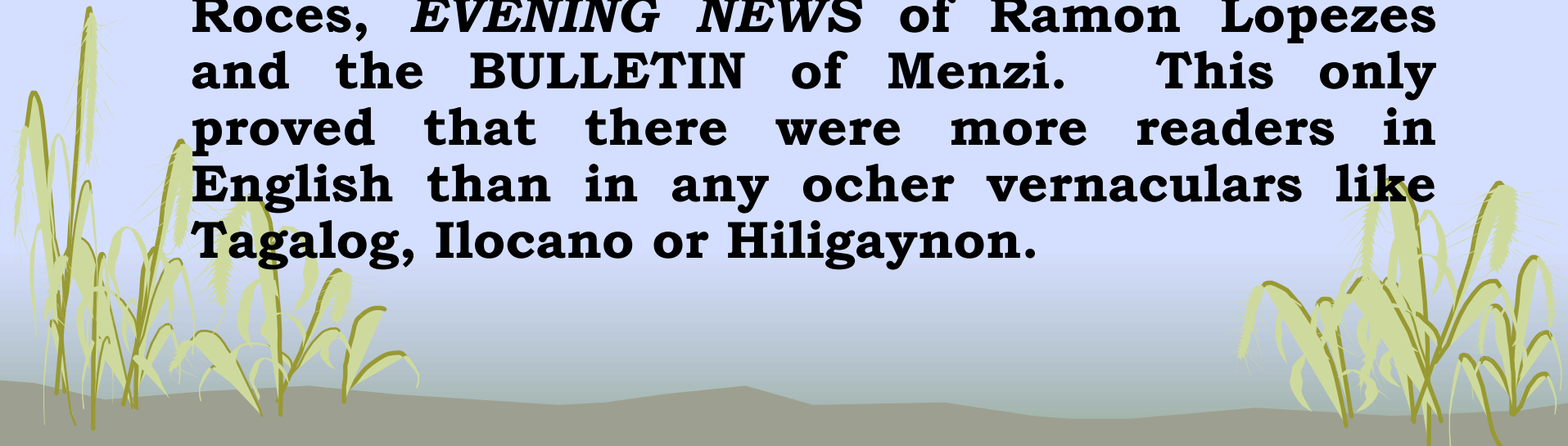
A. THE STATE OF LITERATURE DURING THIS PERIOD

The early post-liberation period was marked by a kind of “struggle of mind and spirit” posed by the sudden emancipation from the enemy, and the wild desire to see print.



Filipinos had, by this time, learned to express themselves more confidently but post-war problems beyond language and print-like economic stability, the threat of new ideas and mortality – had to be grappled with side by side.

There was a proliferation of newspapers like the *FREE PRESS*, *MORNING SUN*, of Sergio Osmeña Sr., *DAILY MIRROR* of Joaquin Roces, *EVENING NEWS* of Ramon Lopezes and the *BULLETIN* of Menzi. This only proved that there were more readers in English than in any other vernaculars like Tagalog, Ilocano or Hiligaynon.



Journalists had their day. They indulged in more militant attitude in their reporting which bordered on the libelous. Gradually, as normality was restored, the tones and themes of the writings turned to the less pressing problems of economic survival.

Some Filipino writers who had gone abroad and had written during the interims came back to publish their works.

Not all the books published during the period reflected the war year; some were compilations or second editions of what have been written before.



Some of the writers and their works of the periods are:

THE VOICE OF THE VETERAN – a compilation of the best works of some Ex-USAFFE men like Amante Bigornia, Roman de la Cruz, Ramon de Jesus and J.F. Rodriguez.

TWILIGHT IN TOKYO and ***PASSION*** and ***DEATH OF THE USAFFE*** by Leon Ma. Guerrero

FOR FREEDOM AND DEMOCRACY – by S.P. Lopez

BETRAYAL IN THE PHILIPPINES – by Hernando Abaya

***SEVEN HILLS AWAY* – by NVM Gonzales**

POETRY IN ENGLISH DURING THIS PERIOD

For the first twenty years, many books were published...both in Filipino and in English. Among the writers during this time were: Fred Ruiz Castro, Dominador I. Ilio, and C.B. Rigor.

Some notable works of the period include the following:

- 1. HEART OF THE ISLANDS (1947) – a collection of poems by Manuel Viray**

2. PHILIPPINES CROSS SECTION (1950) – a collection of prose and poetry by Maximo Ramos and Florentino Valeros

3. PROSE AND POEMS (1952) – by Nick Joaquin

4. PHILIPPINE WRITING (1953) – by T.D. Agcaoili

5. PHILIPPINE HARVEST – by Amador Daguio

6. HORIZONS LEAST (1967) – a collection of works by the professors of UE, mostly in English (short stories, essays, research papers, poem and drama) by Artemio Patacsil and Silverio Baltazar



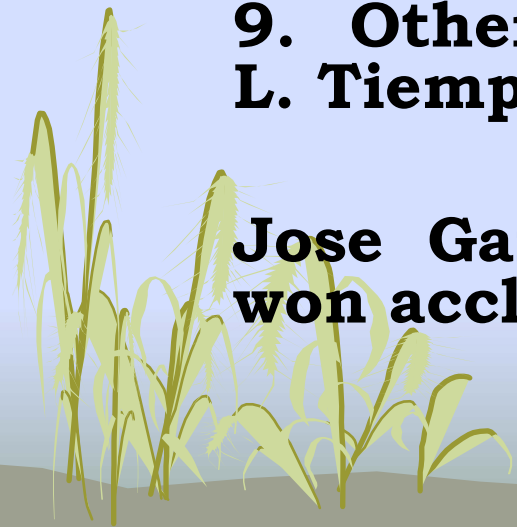
The themes of most poems dealt with the usual love of nature, and of social and political problems. Toribia Maño's poems showed deep emotional intensity.

**7. WHO SPOKE OF COURAGE IN HIS SLEEP
– by NVM Gonzales**

8. SPEAK NOT, SPEAK ALSO – by Conrado V. Pedroche

9. Other poets were Toribia Maño and Edith L. Tiempo

Jose Garcia Villa's *HAVE COME, AM HERE* won acclaim both here and abroad.

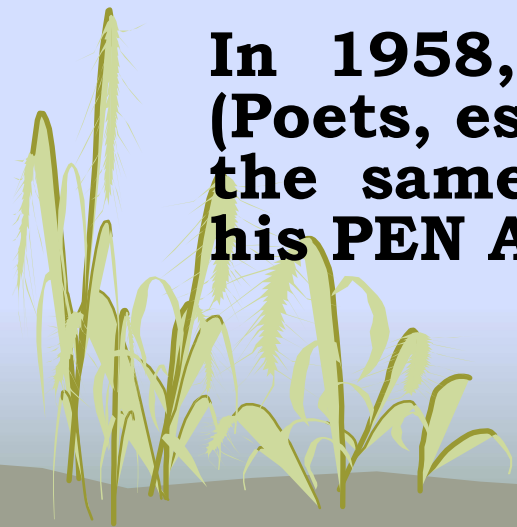


NOVELS AND SHORT STORIES IN ENGLISH

Longer and longer pieces were being written by writers of the period. Stevan Javellana's WITHOUT SEEING THE DAWN tells of the grim experiences of war during the Japanese Occupation.

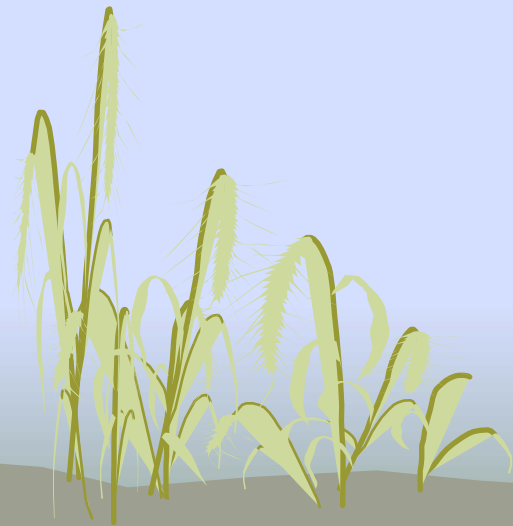
In 1946, the Barangay Writer's Project whose aim was to publish works in English by Filipinos was established.

In 1958, the PEN Center of the Philippines (Poets, essayists, novelists) was inaugurated. In the same year, Francisco Arcellana published his PEN ANTHOLOGY OF SHORT STORIES.



In 1961, Kerima Polotan's novel THE HAND OF THE ENEMY won the Stonehill Award for the Filipino novel in English.

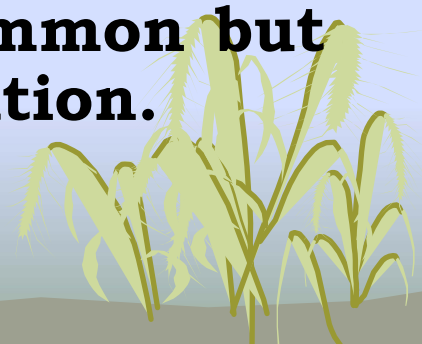
In 1968, Luis V. Teodoro Jr.'s short story THE ADVERSARY won the Philippines Free Press short story award; in 1969, his story THE TRAIL OF PROFESSOR RIEGO won second prize in the Palanca Memorial Awards for Literature and in 1970, his short story THE DISTANT CITY won the GRAPHIC short story award.



THE NEW FILIPINO LITERATURE DURING THIS PERIOD

Philippines literature in Tagalog was revived during this period. Most themes in the writings dealt with Japanese brutalities, of the poverty of life under the Japanese government and the brave guerilla exploits.

Newspapers and magazine publications were re-opened like the *Bulaklak*, *Liwayway*, *Ilang Ilang* and *Sinag Tala*. Tagalog poetry acquired not only rhyme but substance and meaning. Short stories had better characters and events based on facts and realities and themes were more meaningful. Novels became common but were still read by the people for recreation.

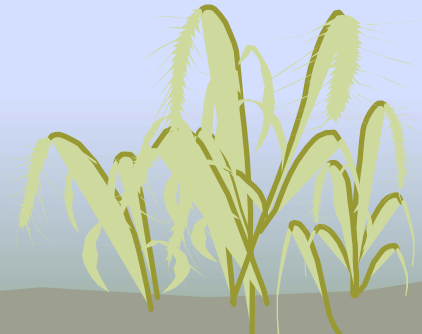
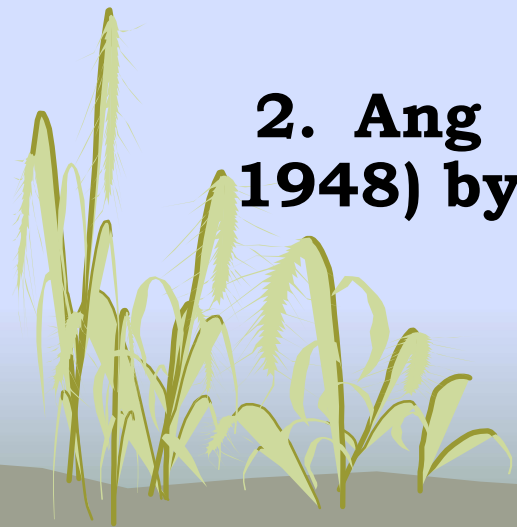


The people's love for listening to poetic jousts increased more than before and people started to flock to places to hear poetic debates.

Many books were published during this time, among which were:

1. Mga Piling Katha (1947-48) by Alejandro Abadilla

2. Ang Maikling Kuwentong Tagalog (1886-1948) by Teodoro Agoncillo



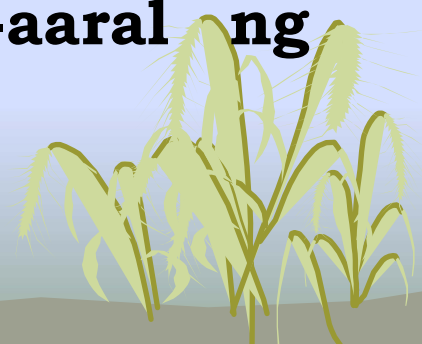
3. Ako'y Isang Tinig (1952) collection of poems and stories by Genoveva Edroza Matute

4. Mga Piling Sanaysay (1952) by Alejandro Abadilla

5. Maikling Katha ng Dalawampung Pangunahing Autor (1962) by A.G. Abadilla and Ponciano E.P. Pineda

6. Parnasong Tagalog (1964) collection of selected poems by Huseng Sisiw and Balagtas, collected by A.G. Abadilla

7. Sining at Pamamaraan ng Pag-aaral ng Panitikan (1965) by Rufino Alejandro.



He prepared this book for teaching in reading and appreciation of poems, dramas, short stories and novels

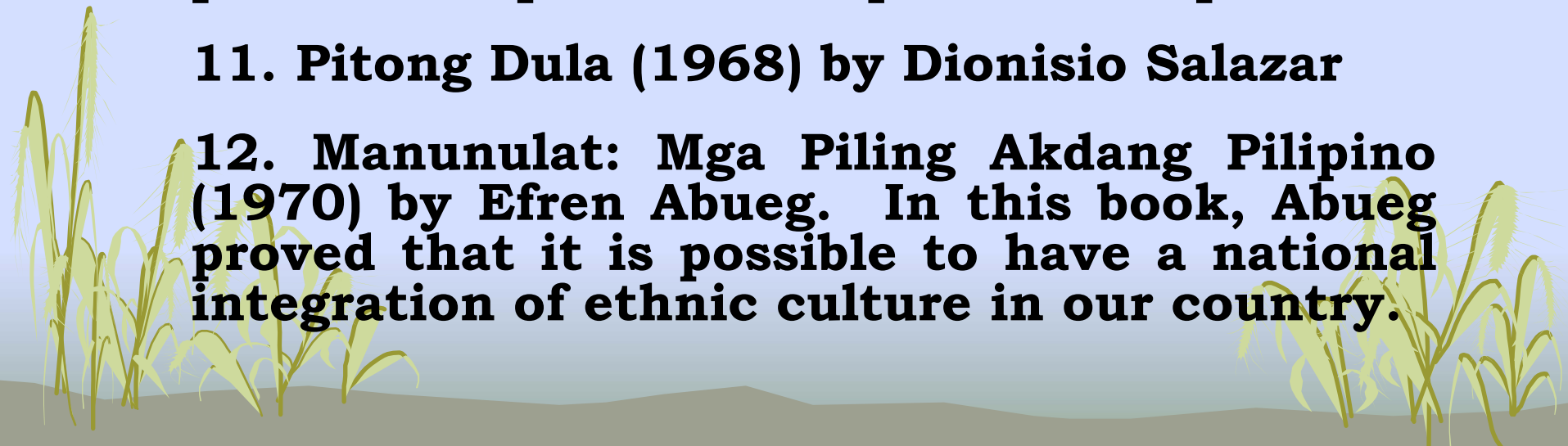
8. Manlilikha, Mga Piling Tula (1961-1967) by Rogelio G. Mangahas

9. Mga Piling Akda ng Kadipan (Kapisanang Aklat ng Diwa at Panitik) 1965 by Efren Abueg

10. Makata (1967) first cooperative effort to publish the poems of 16 poets in Pilipino

11. Pitong Dula (1968) by Dionisio Salazar

12. Manunulat: Mga Piling Akdang Pilipino (1970) by Efren Abueg. In this book, Abueg proved that it is possible to have a national integration of ethnic culture in our country.



13. Mga Aklat ni Rizal: Many books about Rizal came out during this period. The law ordering the additional study of the life of Rizal helped a lot in activating our writers to write books about Rizal.

PALANCA AWARDS

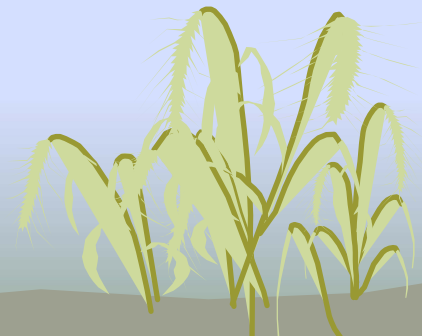
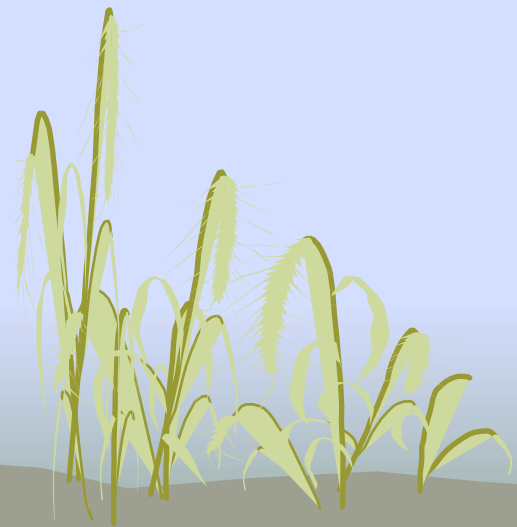
Another inspiration for writers in Filipino was the launching of the Palanca Memorial Awards for literature headed by Carlos Palanca Sr. in 1950. (Until now, the awards are still being given although the man who founded it has passed away). The awards were given to writers of short stories, plays and poetry.

The first awardees in its first year, 1950-51 in the field of the short story were the following:

**First Prize: KUWENTO NI MABUTI by
Genoveva Edroza**

**Second Prize: MABANGIS NA
KAMAY...MAAMONG KAMAY by Pedro S.
Dandan**

**Third Prize: PLANETA, BUWAN AT MGA
BITUIN by Elpidio P. Kapulong**

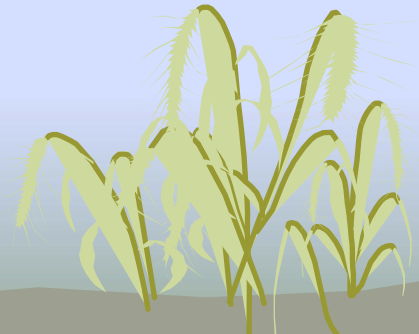
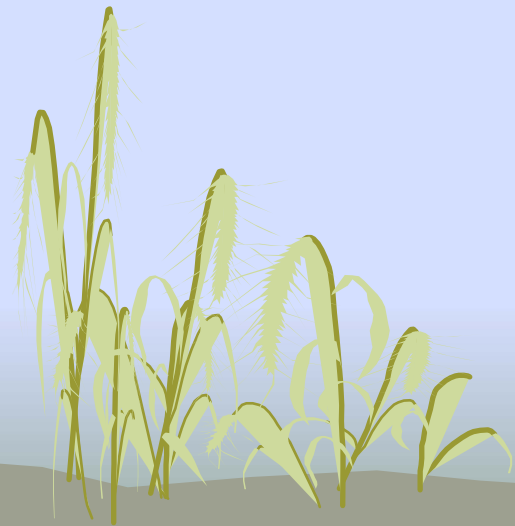


Exercises

- 1. In what year did the Philippines regained its freedom and the Filipino waved joyously alone.**
- 2. This tells of the grim experiences of war during the Japanese Occupation. It was written by Stevan Javellana**
- 3. P.E.N. stands for?**
- 4. It was written by Jose Garcia Villa**
- 5. The author of “Kwento ni Mabuti”**
- 6-10. Why is it called the rebirth of freedom?**

Chapter 8

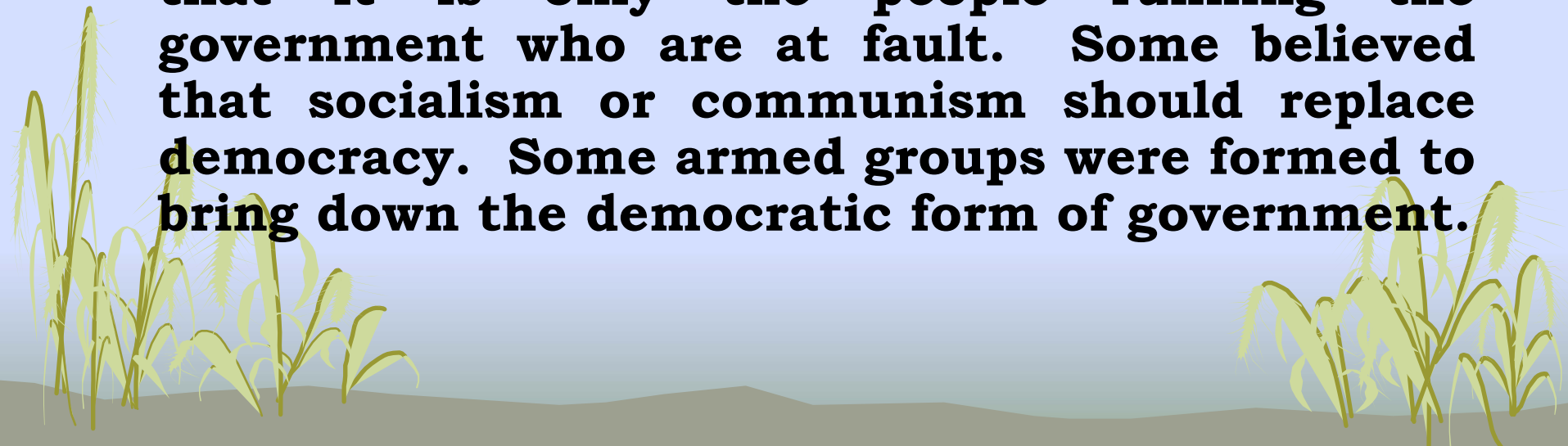
Period of Activism (1970-1972)



Historical Background

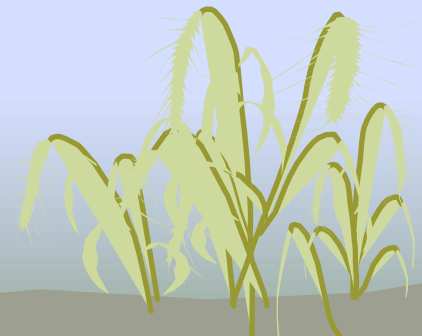
According to Pociano Pineda, youth activism in 1970-72 was due to domestic and worldwide causes. Activism is connected with the history of our Filipino youth.

Because of the ills of society, the youth moved to seek reforms. Some continued to believe that the democratic government is stable and that it is only the people running the government who are at fault. Some believed that socialism or communism should replace democracy. Some armed groups were formed to bring down the democratic form of government.



Many young people became activists to ask for changes in the government. In the expression of this desire for change, keen were the writings of some youth who were fired with nationalism in order to emphasize the importance of their petitions.

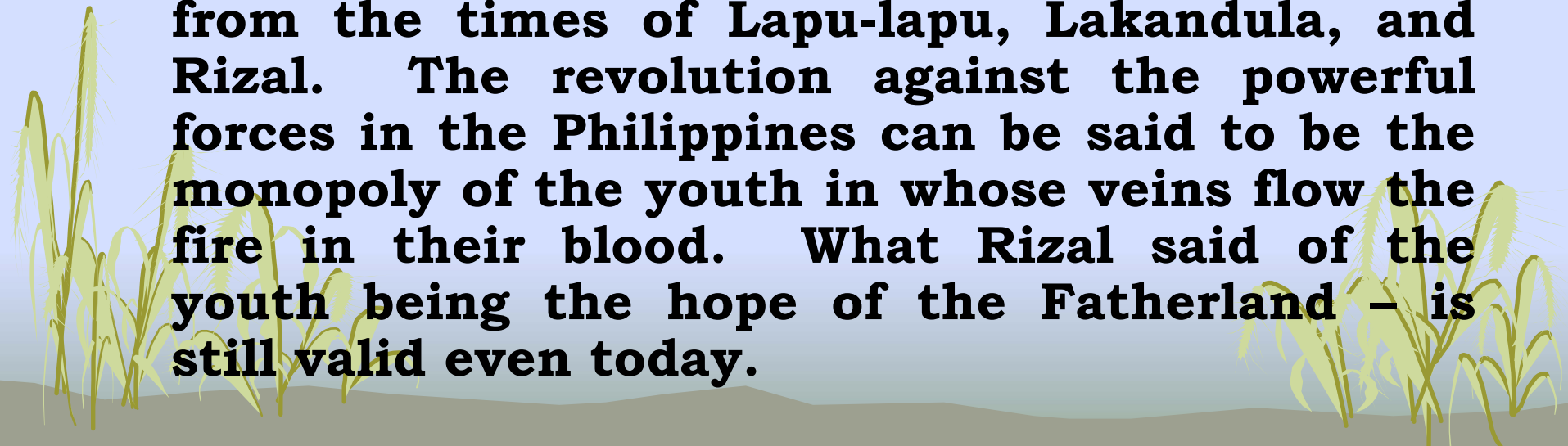
Many young activists were imprisoned in military camps together with rebel writers. As early as this period of history we can say that many of those writers who were imprisoned were true nationalists and heroes of their time.



Many books aptly record and embody these times but many of these are not known to many and many of these writers still have to be interviewed. We just leave to scholars and researchers the giving of credit where credit is due.

A. THE SEED OF ACTIVISM

The seeds of activism resulted in the declaration of Martial Law in 1972. We can, however, say that the seeds were earlier sown from the times of Lapu-lapu, Lakandula, and Rizal. The revolution against the powerful forces in the Philippines can be said to be the monopoly of the youth in whose veins flow the fire in their blood. What Rizal said of the youth being the hope of the Fatherland – is still valid even today.

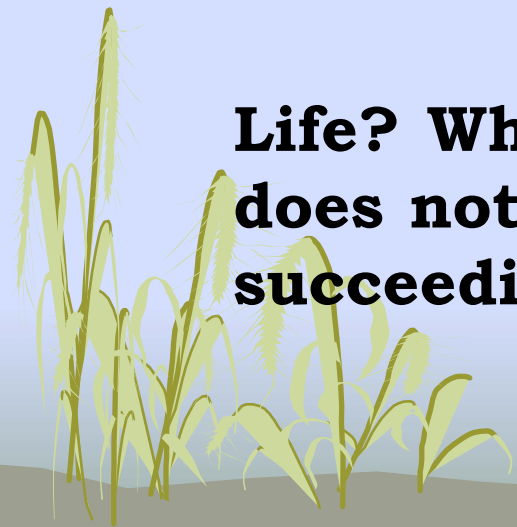


B. PERIOD OF THE BLOODY PLACARDS

Pineda also said that this was the time when the youth once more proved that it is not the constant evasion that shapes our race and nationalism.

There is a limit to one's patience. It may explode like a volcano if overstrained.

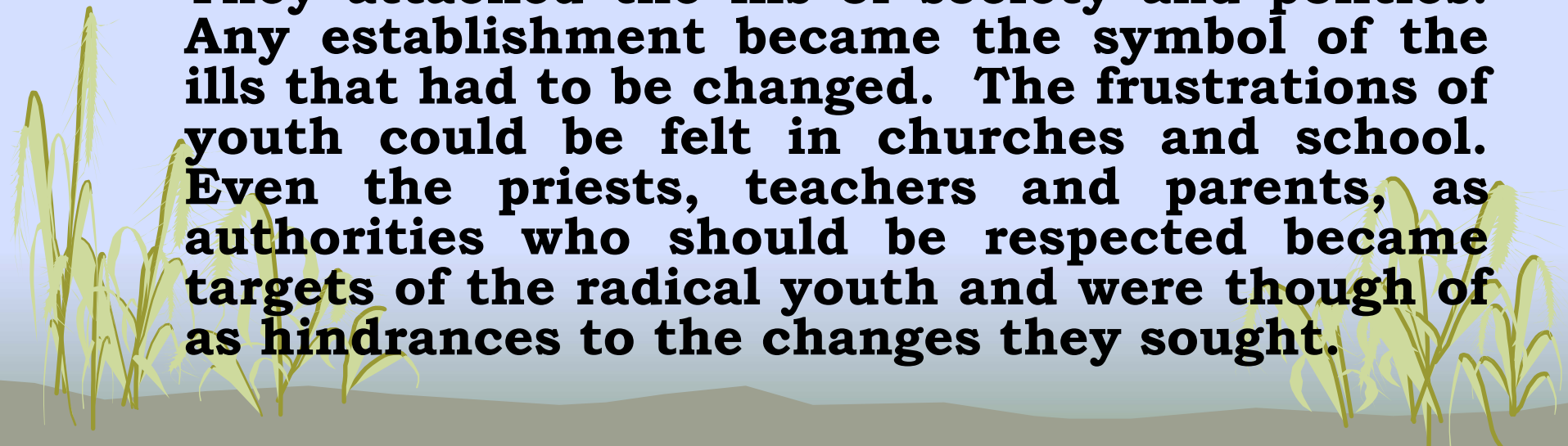
Life? What avails like if one is a coward who does not take a stand for himself and for the succeeding generations?



C. THE LITERARY REVOLUTION

The youth became completely rebellious during this period. This was proven not only in the bloody demonstrations and in the sidewalk expressions but also in literature. Campus newspapers showed rebellious emotions. The once aristocratic writers developed awareness for society. They held pens and wrote on placards in red paint the equivalent of the word MAKIBAKA (To dare!).

They attacked the ills of society and politics. Any establishment became the symbol of the ills that had to be changed. The frustrations of youth could be felt in churches and school. Even the priests, teachers and parents, as authorities who should be respected became targets of the radical youth and were thought of as hindrances to the changes they sought.

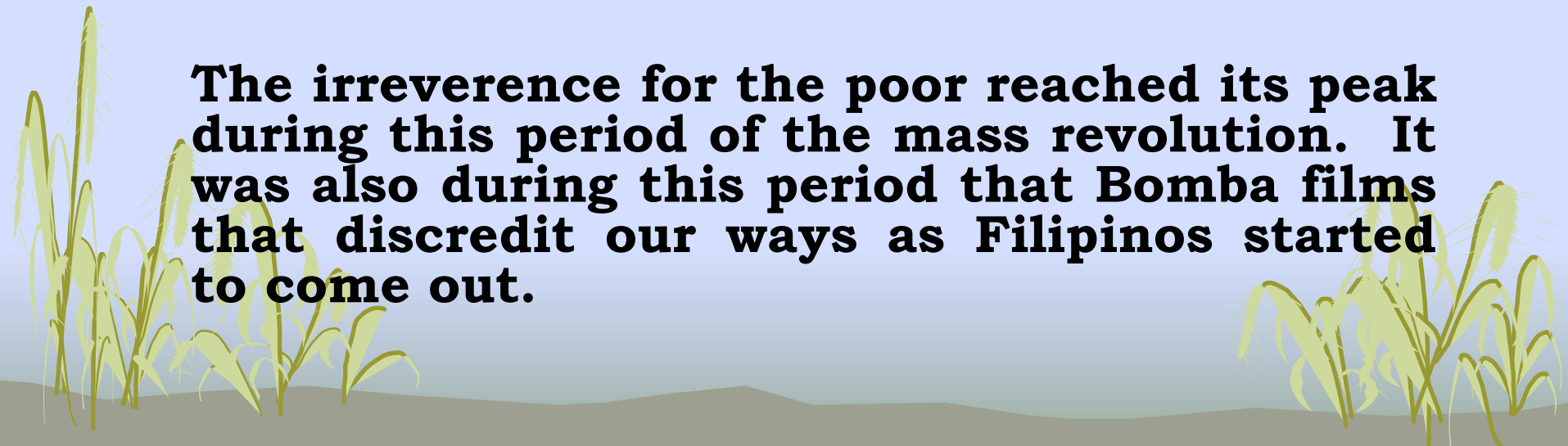


The literature of the activists reached a point where they stated boldly what should be done to effect these changes.

Some of those who rallied to this revolutionary form of literature were Rolando Tinio, Rogelio Mangahas, Efren Abueg, Rio Alma, and Clemente Bautista.

WRITING DURING THE PERIOD OF ACTIVISM

The irreverence for the poor reached its peak during this period of the mass revolution. It was also during this period that Bomba films that discredit our ways as Filipinos started to come out.



PALANCA AWARDEES FOR LITERATURE IN ENGLISH

(Established in 1950, the Palanca Memorial Awards for Literature had been giving cash prizes for short story, poetry and one-act play writing as an incentive to Filipino writers. The prizes come from La Tondena, Inc., the firm founded by the late Carlos Palanca Sr. For the list of winners from 1950-51 to 1960-70, we recommended Alberto S. Florentino's "Twenty Years of Palanca Awards.")

ENGLISH SHORT STORY

1970-71

First Prize – “THE RITUAL” – Cirilo F. Bautista

Second Prize – “BEAST IN THE FIELDS” – Resil Mojares

**Third Prize – “CHILDREN OF THE CITY” –
Amadis Ma. Guerrero**

1970-71

**First Prize – “THE ARCHIPELAGO” – Cirilo F.
Bautista**

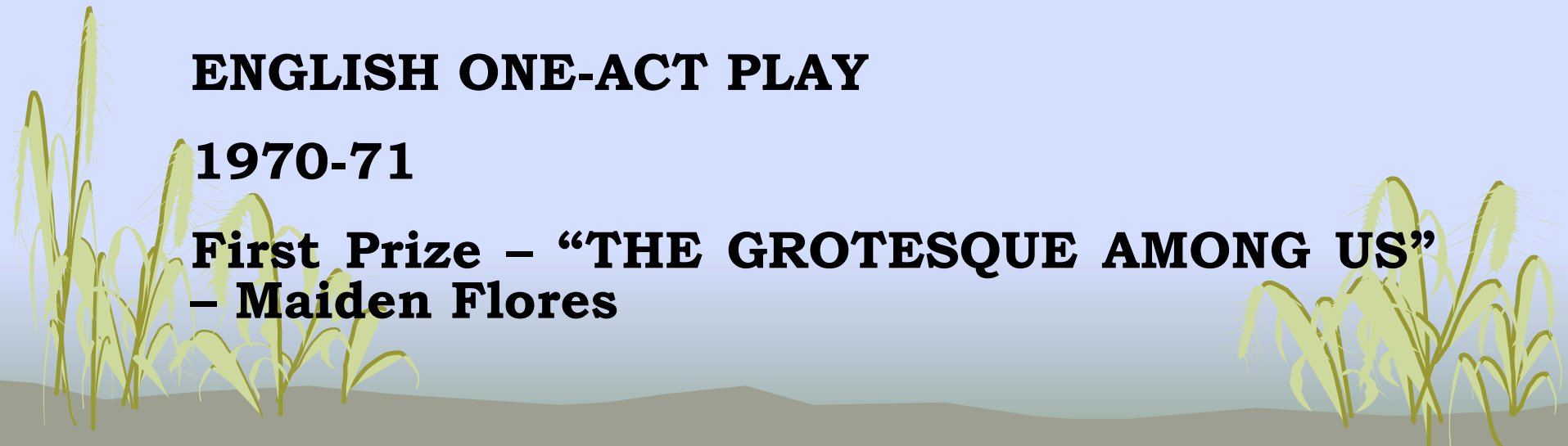
**Second Prize – “FIVE POEMS” – Wilfredo
Pascua Sanchez**

**Third Prize – “FROM MACTAN TO
MENDIOLA” – Frederico Licsi Espino Jr.**

ENGLISH ONE-ACT PLAY

1970-71

**First Prize – “THE GROTESQUE AMONG US”
– Maiden Flores**



ENGLISH POETRY

1971-72

First Prize – “THE TOMATO GAME” – N.V.M. Gonzales

Second Prize – “THE APOLLO CENTENNIAL” – Gregorio C. Brillantes

Third Prize – “AFTER THIS, OUR EXILE” – Elsa Martinez Coscolluela

1971-72

First Prize – “BATIK MAKER AND OTHER POEMS” – Virginia R. Moreno

Second Prize – “THE EDGE OF THE WIND” – Artemio Tadena

Third Prize – “TINIKLING (A SHEAF OF POEMS)” – Frederico Licsi Espino Jr.

1971-72

**First Prize – “GRAVE FOR BLUE FLOWER” –
Jesus T. Peralta**

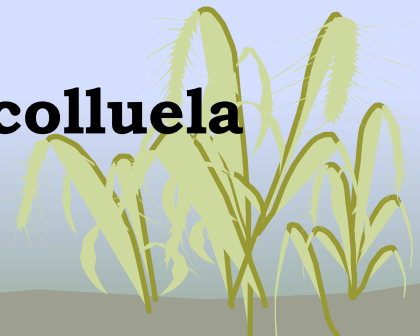
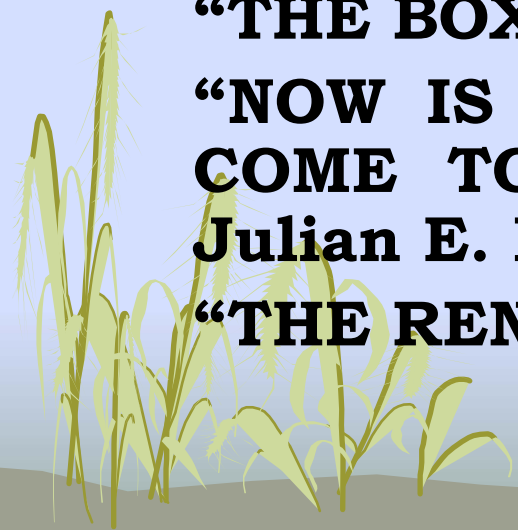
**Second Prize – “THE UNDISCOVERED
COUNTRY” – Manuel M. Martell**

**Third Prize – The judges recommend that in as
much as the three third prize winners especially
deserve, the prize of P 1,000.00 be divided
among these three:**

“THE BOXES” – Rolando S. Tinio

**“NOW IS THE TIME FOR ALL GOOD MEN TO
COME TO THE AID OF THEIR COUNTRY” –
Julian E. Dacanay**

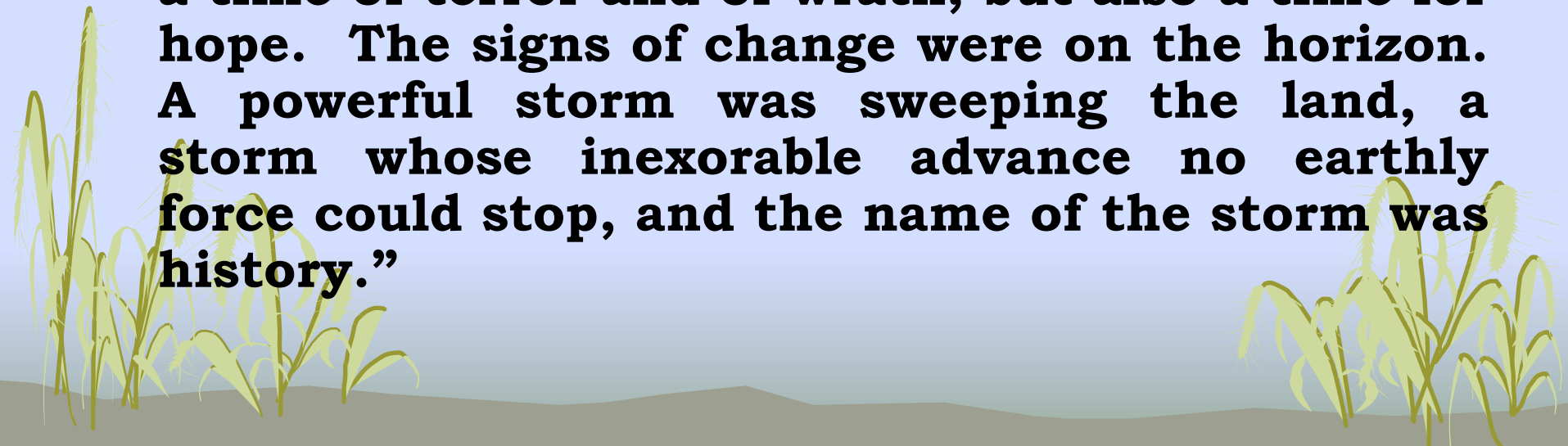
“THE RENEGADE” – Elsa Martinez Coscolluela



WRITERS DURING THIS PERIOD

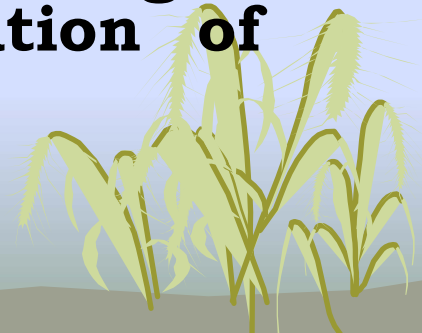
Jose F. Lacaba, in his book *DAYS OF DISQUIET, NIGHTS OF RAGE; THE FIRST QUARTERS STORM AND RELATED EVENTS*, wrote of the tragic and tumultuous moments in our country's history.

Describing this period, he writes: "That first quarter of the year 1970...It was a glorious time, a time of terror and of wrath, but also a time for hope. The signs of change were on the horizon. A powerful storm was sweeping the land, a storm whose inexorable advance no earthly force could stop, and the name of the storm was history."



He mentions that those students demonstrating at that time knew and were aware that what they were doing would be crucial to our country's history. Student leaders thought up grandiose names for their organizations and hence, the proliferation of acronyms likes SUCCOR, YDS, KTPD, SAGUPA, SMP, KKK, KM, MDP, and SDK.

Politicians endorsed bills for those who interfered with student demonstrators. Mayor Antonio Villegas himself, on Feb. 18, 1970, led demonstrators away from angry policemen. Other politicians like Eva Estrada Kalaw, and Salvador Laurel, Benigno Aquino Jr. wrote about condemnation of police brutalities.



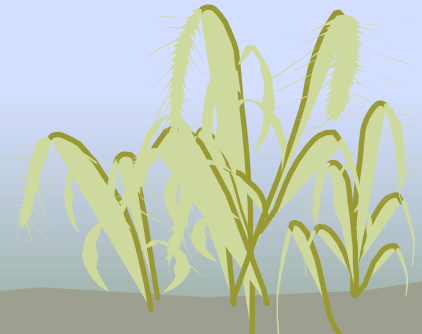
Lacaba's book is truly representative of writers who were eyewitnesses to this time "of terror and wrath."

Other writers strove to pour out their anguish and frustrations in words describing themselves as "gasping for the air, thirsting for the water of freedom." Thus, the Philippine Center for the International PEN (Poets, Essayists, and Novelists) held a conference centering on the "writer's lack of freedom in a climate of fear."



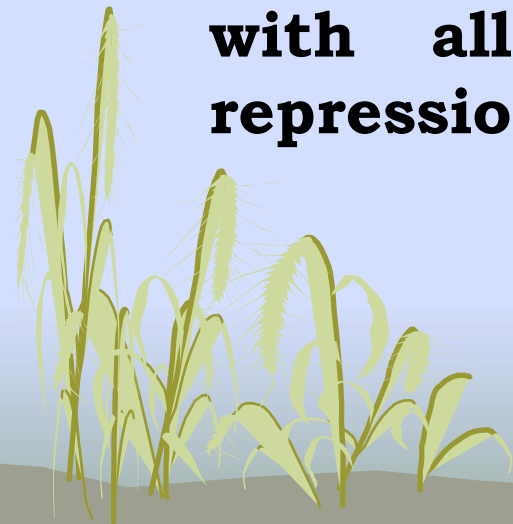
For a day they denounced restrictions on artistic freedom and passionately led a plea for freedom. Among the writers in this group were: Nick Joaquin, S.P. Lopez, Gregorio Brillantes, F. Sionil Jose, Petronilo Daroy, Letty Jimenez-Magsanoc, Mauro Avelina, and Jose W. Diokno.

People in the other media participated in this quest for freedom. Journalists Jose Burgos Jr., Antonio Ma. Nieva,; movie director Lino Brocka, art critic Anna Leah S. de Leon were battling head – on against censorship.



They came up with resolutions that pleaded for causes other than their own – like the general amnesty for political prisoners, and other secret decrees restricting free expression.

They requested editors and publishers to publish the real names of writers in their columns. It called on media to disseminate information on national interest without partisan leanings and resolved to be united with all causes decrying oppression and repression.



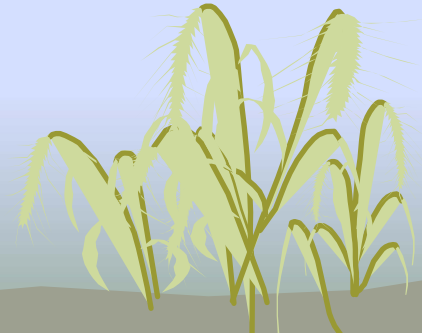
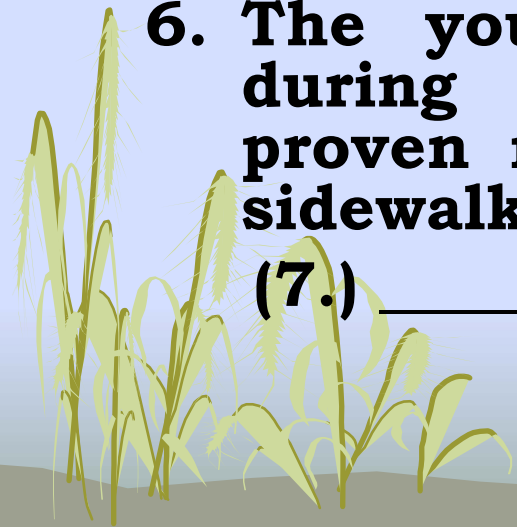
Exercises

1-2. According to Ponciano Pineda, Youth Activism in 1970-72 was due to _____

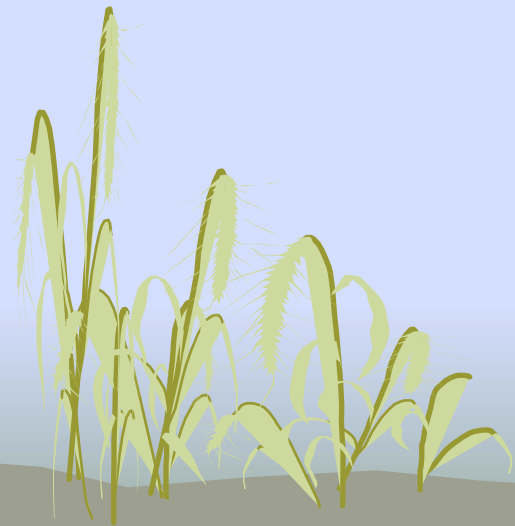
3-4. Because of the ills of society. The youth moved to seek reforms, what are these reforms?

5. The result of seeds of Activism

6. The youth became completely rebellions during the literary revolution. This was proven not only in the _____ and in the sidewalk expressions but also in (7.) _____.

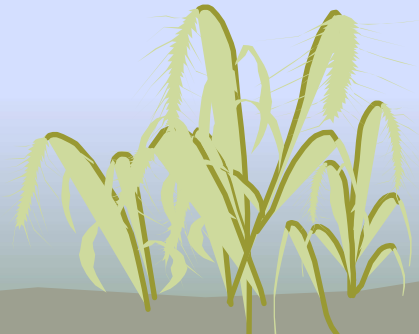
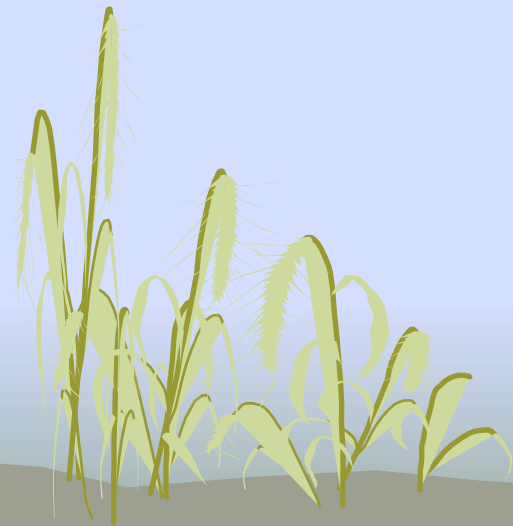


8. The author of Days of Disquiet, Nights of Rage, The first quarters storm and related events.
9. The Philippine Center for the International PEN (Poets, Essayists, and Novelists) held a conference centering on the _____
10. They held pens and wrote on placards in red paint the equivalent of the word _____



Chapter 9

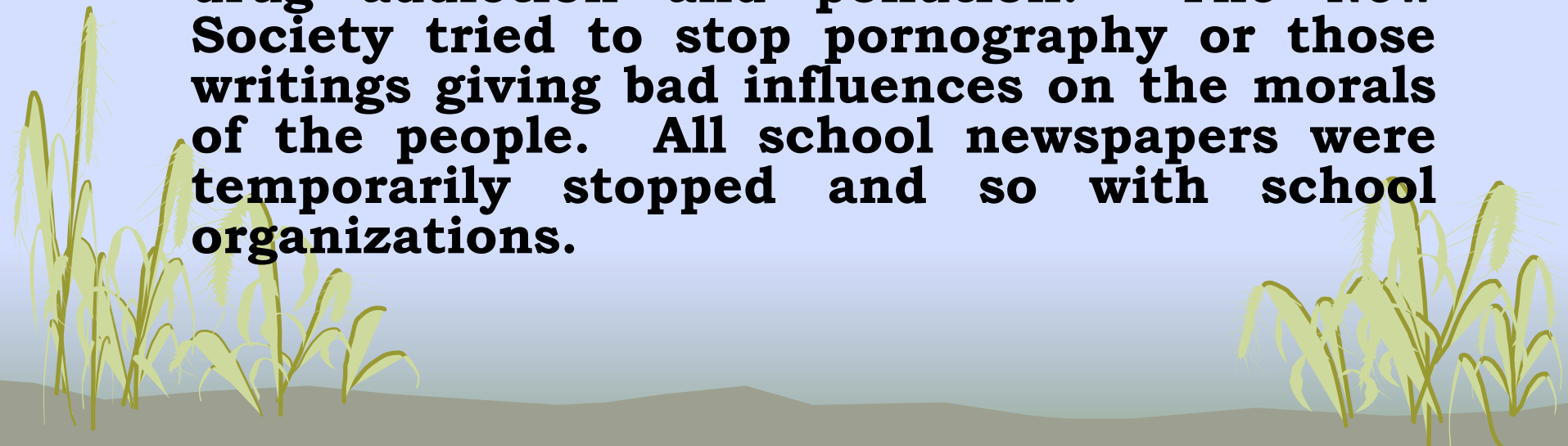
Period of the New Society (1972-1980)



Historical Background

The period of the New Society started on September 21, 1972. The Carlos Palanca Awards continued to give annual awards.

Almost all themes in most writings dealt with the development or progress of the country – like the Green Revolution, family planning, proper nutrition, environment, drug addiction and pollution. The New Society tried to stop pornography or those writings giving bad influences on the morals of the people. All school newspapers were temporarily stopped and so with school organizations.



The military government established a new office called the Ministry of Public Affairs that supervised the newspapers, books and other publications.

The government took part in reviving old plays like the Cenaculo, the Zarzuela and the Embayoka of the Muslims. The Cultural Center of the Philippines, the Folk Arts Theater and even the old Metropolitan Theater were rebuilt in order to have a place for these plays.

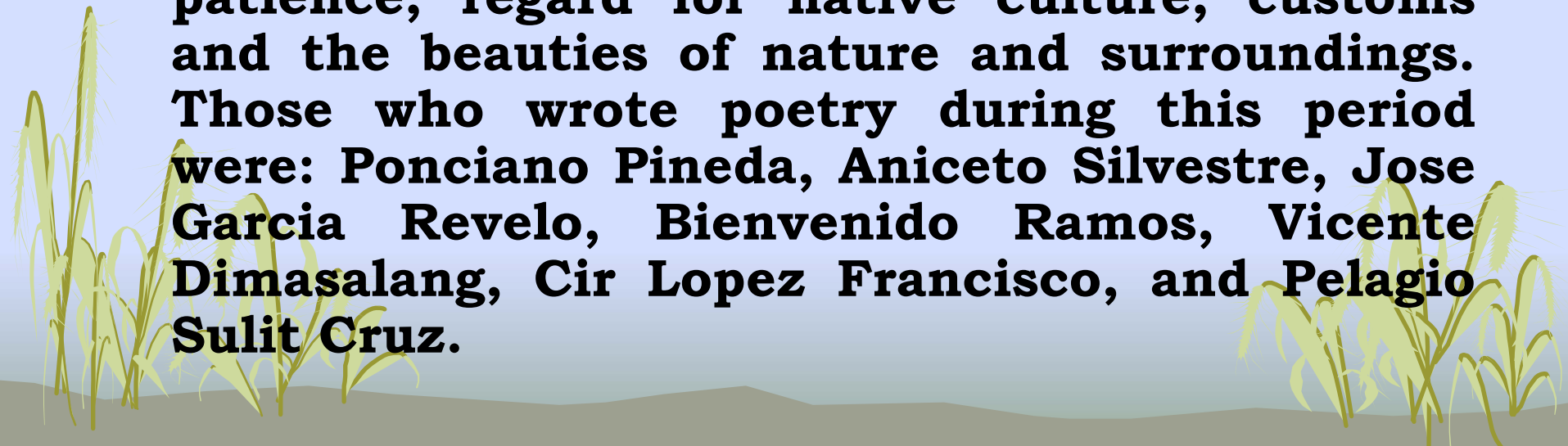
Singing both Filipino and English songs received fresh incentives. Those sent abroad promoted many Filipino songs.



The weekly publications like KISLAP, and LIWAYWAY helped a lot in the development of literature. These became outlets for our writers to publish many of their works.

A. FILIPINO POETRY DURING THE PERIOD OF THE NEW SOCIETY

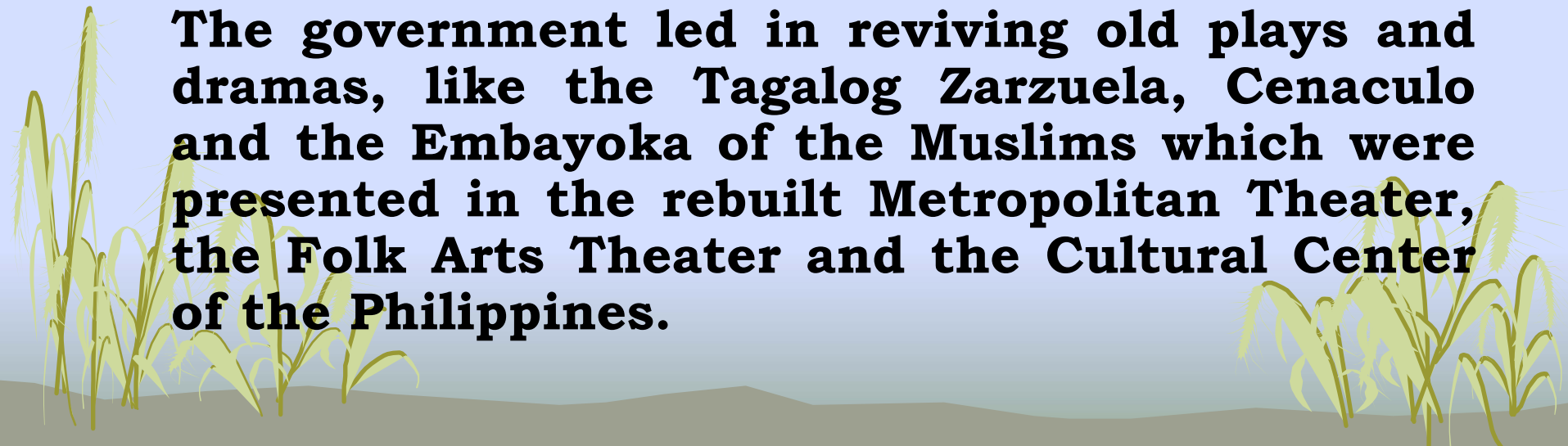
Themes of most poems dealt with patience, regard for native culture, customs and the beauties of nature and surroundings. Those who wrote poetry during this period were: Ponciano Pineda, Aniceto Silvestre, Jose Garcia Revelo, Bienvenido Ramos, Vicente Dimasalang, Cir Lopez Francisco, and Pelagio Sulit Cruz.



Many more composers added their bit during this period. Among them were Freddie Aguilar, Jose Marie Chan and the group Tito, Vic and Joey. ANAK of Freddie Aguilar became an instant success because of the spirit and emotions revealed in the song. There were even translations in Japanese and in other languages.

B. THE PLAY UNDER THE NEW SOCIETY

The government led in reviving old plays and dramas, like the Tagalog Zarzuela, Cenaculo and the Embayoka of the Muslims which were presented in the rebuilt Metropolitan Theater, the Folk Arts Theater and the Cultural Center of the Philippines.

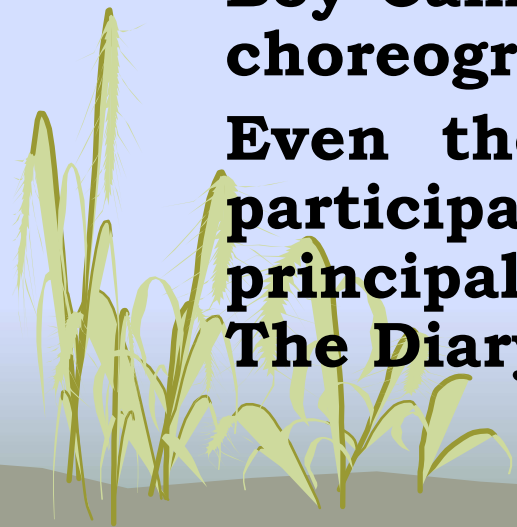


Many schools and organizations also presented varied plays.

The Mindanao State University presented a play Sining Embayoka at the Cultural Center of the Philippines.

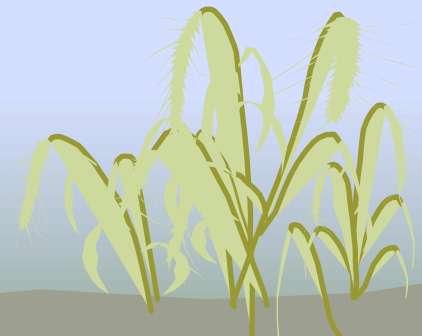
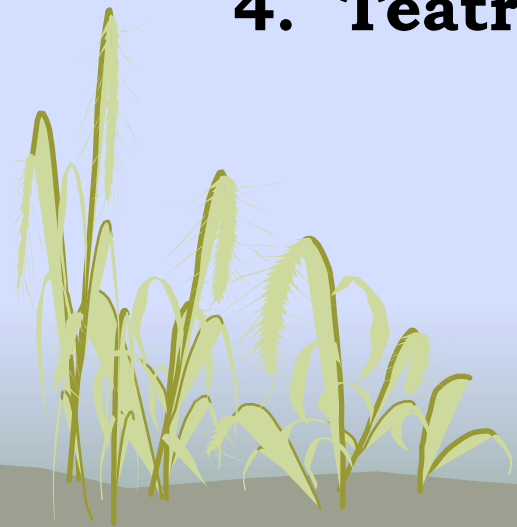
In 1977, the Tales of Manuvu, a new style of rock of the ballet opera was also added to these presentations. This was performed by Celeste Legaspi, Lea Navarro, Hadji Alejandro, Boy Camara, Anthony Castello, Rey Dizon and choreographed by Alic Reyes.

Even the President's daughter at the time participated as a performing artist in the principal role of Santa Juana of Koral and in The Diary of Anne Frank.



The following organizations contributed a lot to the development of plays during this period:

- 1. PETA of Cecille Guidote and Lino Brocka**
- 2. Repertory Philippines: of Rebecca Godines and Zenaida Amador**
- 3. UP Repertory of Behn Cervantes**
- 4. Teatro Filipino by Rolando Tinio**



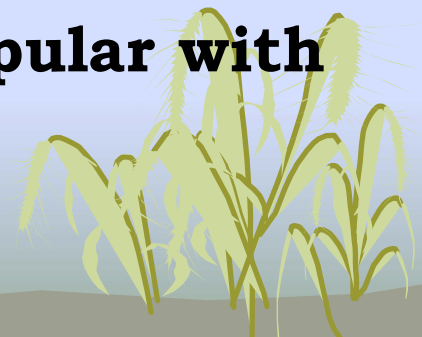
C. RADIO AND TELEVISION

Radio continued to be patronized during this period. The play series like SI MATAR, DAHLIA, ITO AND PALAD KO, and MR. LONELY were the forms of recreation of those without television. Even the new songs were first heard over the airwaves.

However, many performing artists in radio moved over to television because of higher pay. Among these were Augusto Victa, Gene Palomo, Mely Tagasa, Lina Pusing, and Ester Chavez.

Popular television plays were GULONG NG PALAD, FLOR DE LUNA, and ANNA LIZA.

SUPERMAN AND TARZAN were also popular with the youth.



D. FILIPINO FILMS

A yearly Pista ng mga Pelikulang Pilipino (Yearly Filipino Film Festival) was held during this time. During the festival which lasted usually for a month, only Filipino films were shown in all theaters in Metro Manila. Prizes and trophies were awarded at the end of the festival in recognition of excellence in film making and in role performances.

New kinds of films without sex or romance started to be made but which were nevertheless well-received by the public. Among these were:

1. MAYNILA... SA MGA KUKO NG LIWANAG written by Edgardo Reyes and filmed under the direction of Lino Brocka. Bembol Roco was the lead role.

2. MINSA'Y ISANG GAMU-GAMO; Nora Aunor was the principal performer here.

3. GANITO KAMI NOO...PAANO KAYO NGAYON: led by Christopher de Leon and Gloria Diaz.

4. INSIANG: by Hilda Koronel

5. AGUILA: led by Fernando Poe Jr., Jay Ilagan and Christopher de Leon

Sex films could not be shelved. Foreign, as well as local films dealing the bold themes were the vehicles of producers to earn more money.

E. COMICS, MAGAZINES AND OTHER PUBLICATIONS

During this period of the New Society, newspapers donned new forms. News on economic progress, discipline, culture, tourism and the like were favored more than the sensationalized reporting of killings, rape and robberies.

The leading papers during this period were:

- | | |
|---------------------------|------------------------------------|
| 1. BULLETIN TODAY | 5. PILIPINO EXPRESS |
| 2. TIMES JOURNAL | 6. PHILIPPINE DAILY EXPRESS |
| 3. PEOPLES JOURNAL | 7. EVENING POST |
| 4. BALITA | 8. EVENING EXPRESS |



LIWAYWAY had been an old-time favorite of the Filipinos since 1920. Other magazines were:

1. KISLAP

2. BULAKLAK

3. EXTRA HOT

4. JINGLE SENSATION

Like mushrooms, comics also proliferated everywhere and were enjoyed by the masses. Among these were:

1. PILIPINO

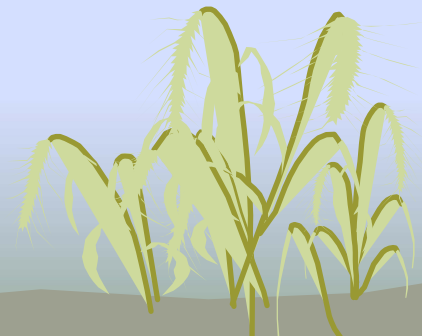
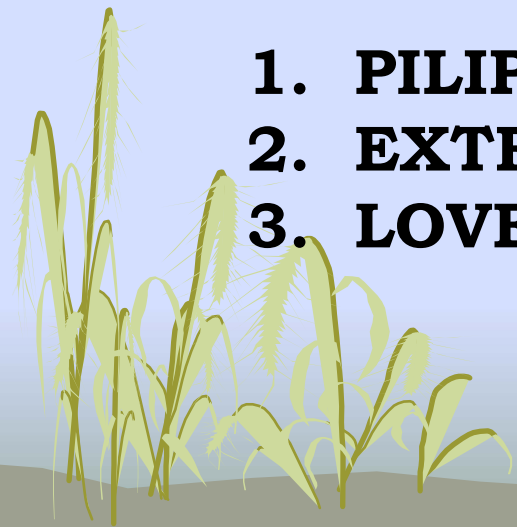
2. EXTRA

3. LOVE LIFE

4. HIWAGA

5. KLASIK

6. ESPESYAL

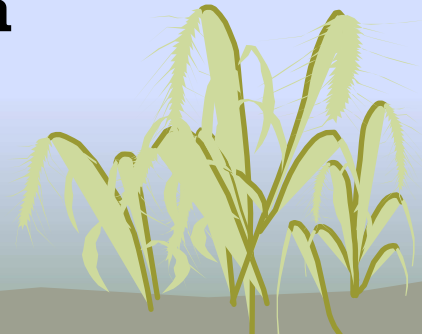


**F. PALANCA AWARDEES
SHORT STORY CATEGORY
1972-73**

**First Prize – “SPOTS ON THEIR WINGS AND
OTHER STORIES” – Antonio Enriquez**

**Second Prize – “ON FRIENDS YOU PIN SUCH
HOPES” – Ines Taccad Camayo**

**Third Prize – “THE LIBERATION OF MRS.
FIDELA MAGSILANG” – Jaime A. Lim**



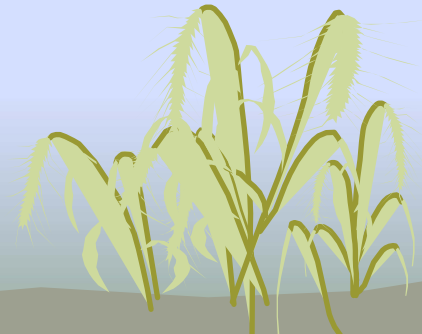
1973-74

**First Prize – “THE CRIES OF CHILDREN ON
AN APRIL AFTERNOON IN THE YEAR 1957” –
Gregorio C. Brillantes**

**Second Prize – “THE WHITE DRESS” –
Estrella D. Alfon**

**Third Prize – “TELL ME WHO CLEFT THE
DEVIL’S FOOT” – Luning Bonifacio Ira**

**Honorable Mention – “SCORING” – Joy T.
Dayrit**



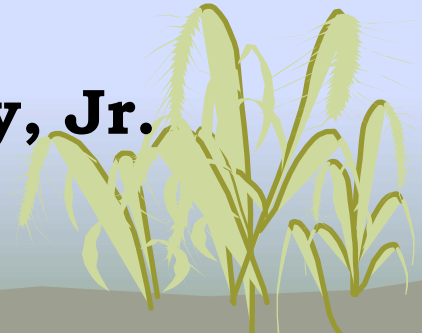
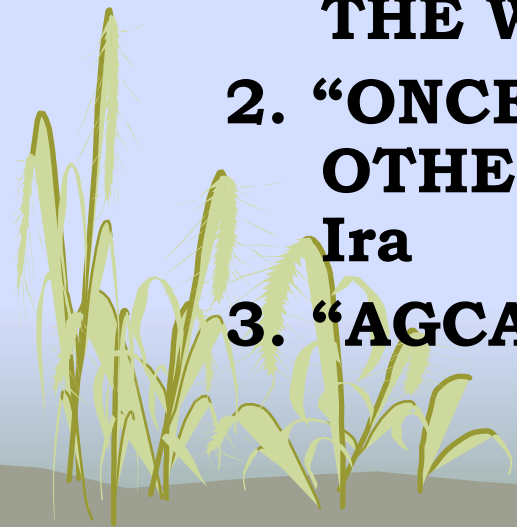
1974-75

First Prize – co-winners

- 1. “THE DAY OF THE LOCUSTS” – Leoncio P. Deriada**
- 2. “ROMANCE AND FAITH ON MOUNT BANAHAW” – Alfred A. Yuson**

Second Prize – co-winners

- 1. “THE MAN WHO MADE A COVENANT WITH THE WIND” – Cirilo F. Bautista**
- 2. “ONCE UPON A CRUISE: GENERATIONS AND OTHER LANDSCAPES” – Luning Bonifacio Ira**
- 3. “AGCALAN POINT” – Jose Y. Dalisay, Jr.**



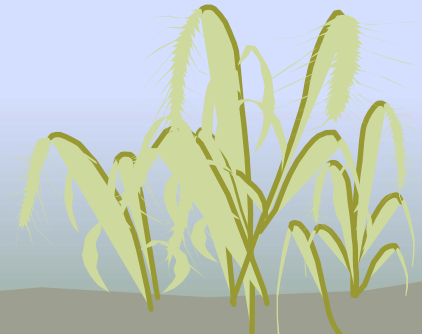
Third Prize – co-winners

- 1. “THE DOG EATERS” – Leoncio P. Deriada**
- 2. “THE PEOPLE’S PRISON” – Mauro R. Avena**
- 3. “DISCOVERY” – Dr. Porfirio F. Villarin, Jr.**
- 4. “A SUMMER GOODBYE” – Linda Ledesma and Benjamin Bautista**

PLAY CATEGORY

1972-73

First Prize – “THE HEART OF EMPTINESS IS BLACK” – Ricardo Demetillo



**Second Prize – “GO, RIDER!” – Azucena Crajo
Uranza**

**Third Prize – “THE RICEBIRD HAS BROWN
WINGS” – Federico Licsi Espino, Jr.**

1973-74

First Prize (No Award)

Second Prize – “AFTERCAFE – Juan H. Alegre

**Third Prize – “DULCE EXTRANJERA” –
Wilfredo D. Nollede**

1974-75

**First Prize – “A LIFE IN THE SLUMS” –
Rolando S. Tinio**



Second Prize – “PASSWORD – Paul Stephen Lim

**Third Prize – “THE MINERVA FOUNDATION”
– Maidan Flores**

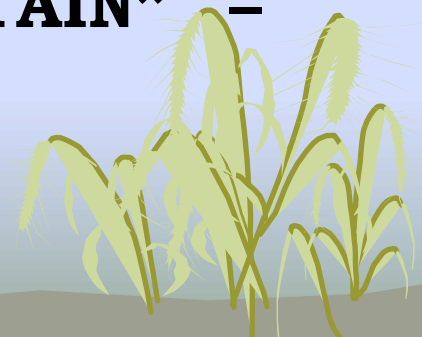
POETRY CATEGORY

1972-73

First Prize – “CHARTS” – Cirilo F. Bautista

**Second Prize – “A TRICK OF MIRRORS” –
Rolando S. Tinio**

**Third Prize – “ALAPAAP’S MOUNTAIN” –
Erwin E. Castillo**



1973-74

First Prize – co-winners

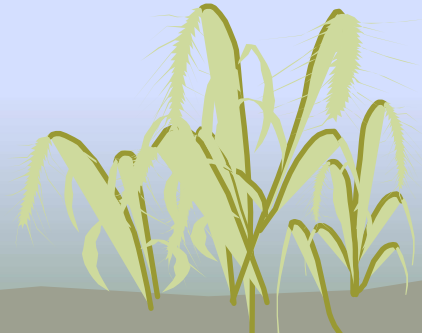
- 1. “MONTAGE” – Ophelia A. Dimalanta**
- 2. “IDENTITIES” – Artemio Tadena**

Second Prize – co-winners

- 1. “BOXES” – Ricardo de Ungria**
- 2. “GLASS OF LIQUID TRUTHS” – Gilbert A. Luis Centina III**

Third Prize – co-winners

- 1. “A LIEGE OF DATUS AND OTHER POEMS” – Jose N. Carreon**
- 2. “RITUALS AND METAPHORS” – Celestino M. Vega**



1974-75

First Prize – “TELEX MOON” – Cirilo F. Bautista

Second Prize – “ADARNA: SIX POEMS FROM A LARGER CORPUS” – Wilfredo Pascua Sanchez

Third Prize – “THE CITY AND THE THREAD OF LIGHT” – Ricardo Demetillo

**REPUBLIC CULTURAL HERITAGE AWARDEES
(1960-1971)**

NATIONAL ARTISTS

1973

**Amado V.
(Literature)**

Hernandez

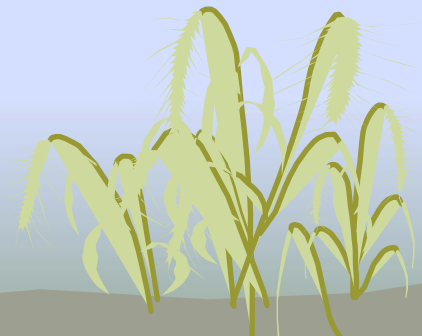
(Posthumous)



Jose Garcia Villa (Literature)
Francisco Reyes Aquino (Dance)
Carlos V. Francisco (Posthumous) (Painting)
Antonio J. Molina (Music)
Guillermo Tolentino (Sculpture)

1976

Nick Joaquin (Literature)
Napoleon V. Abueva (Sculpture)
Pablo Antonio (Posthumous) (Architecture)
Lamberto V. Avellana (Movies)
Victorio G. Edades (Painting)
Jovita Fuentes (Music)



G. AN OVERVIEW OF THE LITERATURE DURING THE NEW SOCIETY

Bilingual education which was initiated by the Board of National Education as early as 1958 and continued up to the period of Martial Rule in September 21, 1972, resulted in the deterioration of English in the different levels of education. The focus of education and culture was on problems of national identity, on re-orientation, renewed vigor and a firm resolves to carry out plans and programs.

The forms of literature that led during this period were the essays, debates and poetry. The short stories, like the novels and plays were no different in style from those written before the onset of activism.

Some of the books that came out during this period were:

***I Married a Newspaperman* (essay) by Maria Luna Lopez (wife of newspaperman Salvador B. Lopez), 1976**

***The Modern Filipino Short Story* by Patricia Melendrez Cruz, 1980**

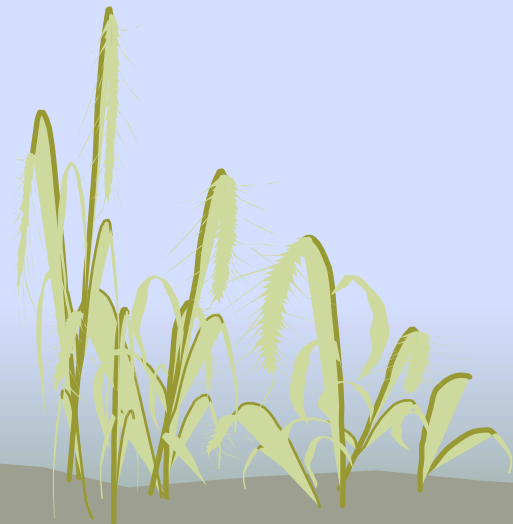
***Cross Currents in Afro-Asian Literature*, by Rustica D. Carpio, 1976**

***Brief Time to Love* by Ofelia F. Limcaco**

***Medium Rare and Tell the People* (feature articles and TV Program) by Julie Yap Daza**

Exercises

- 1. The new Society tried to stop _____**
- 2. The office established by the military government that supervised the newspaper book and other publication.**
- 3-5. The government took part in reviving old plays like _____, _____, _____**



6-9. Identify the themes of the ff. slogans

- 6. Sa ikauunlad ng bayan,
Disiplina ang kailangan**
- 7. Ang pagsunod sa magulang
Tanda ng anak na magalang**
- 8. Tayo'y magtanim
Upang mabuhay**
- 9. Tayo'y magbigayan
At wag magsiksikan**

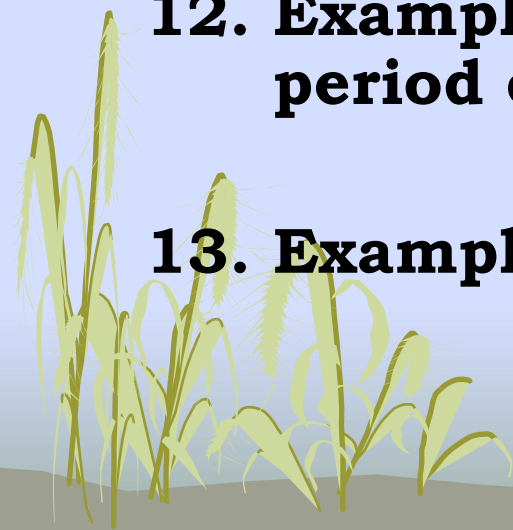


10. Which song of Freddie Aguilar became an instant success because of the spirit and emotions revealed in it.

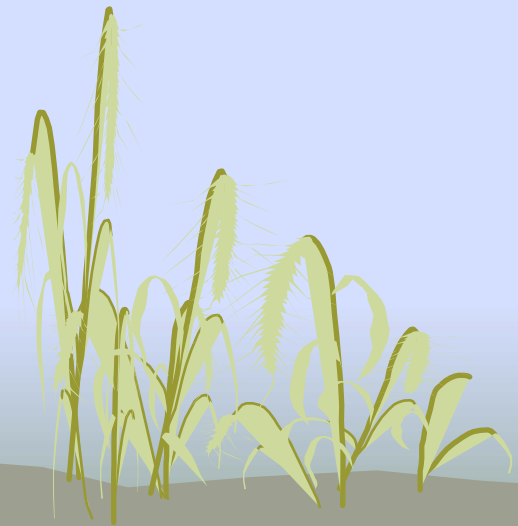
11. Festival which lasted usually for a month, only Filipinos films were shown in all theaters in Metro Manila

12. Example of Leading Papers during the period of new society

13. Example of magazine during that period

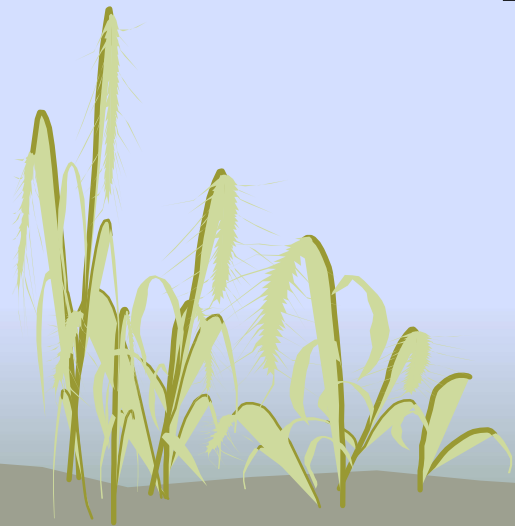


14. _____ was initiated by the Board on National Education as early as 1958 and continued up to the period of martial rule in September 21, 1972 resulted in the (15.) _____



Chapter 10

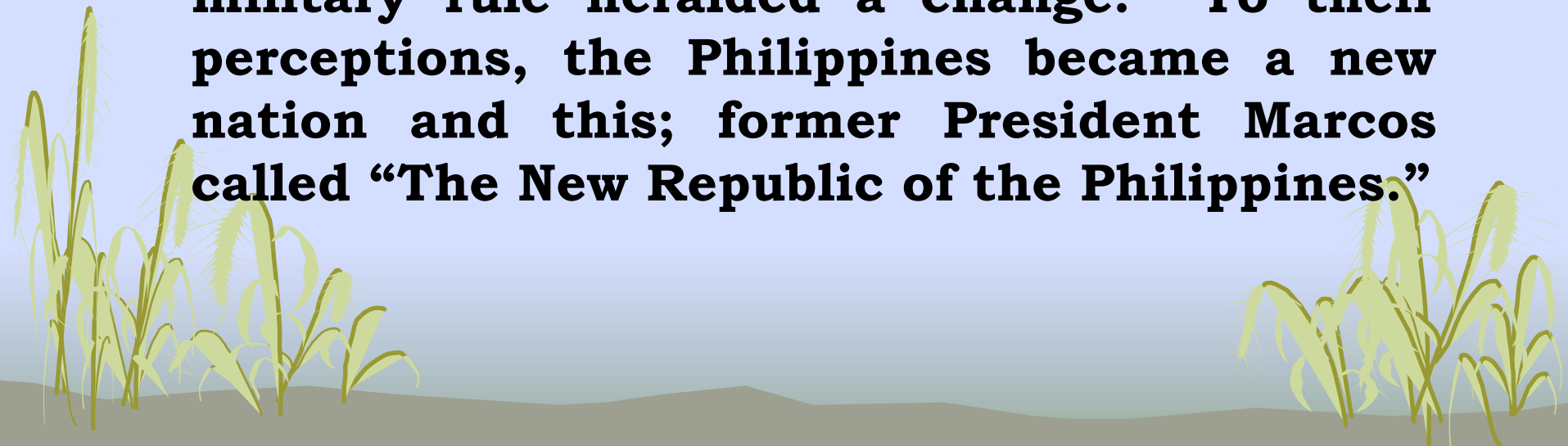
Period of the Third Republic (1981-1985)



Historical Background

After ten years of military rule and some changes in the life of the Filipino which started under the New Society, Martial Rule was at last lifted on January 2, 1981.

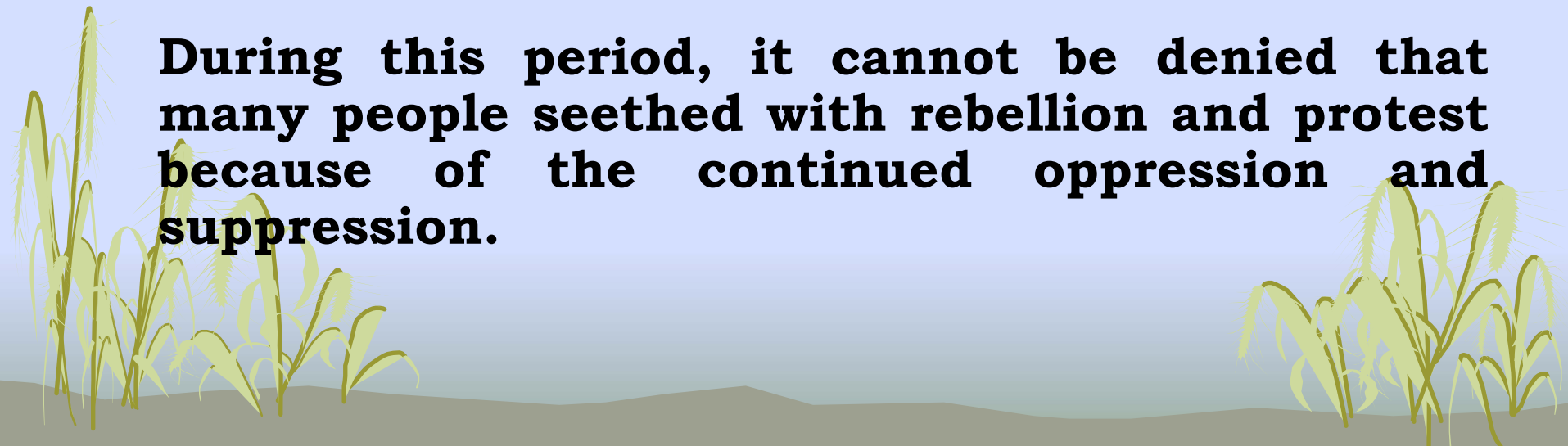
To those in government, the lifting of military rule heralded a change. To their perceptions, the Philippines became a new nation and this; former President Marcos called “The New Republic of the Philippines.”



A historian called this the Third Republic. The First Republic he claimed was during the Philippine Republic of Emilio Aguinaldo when we first got our independence from the Spaniards on June 12, 1898.

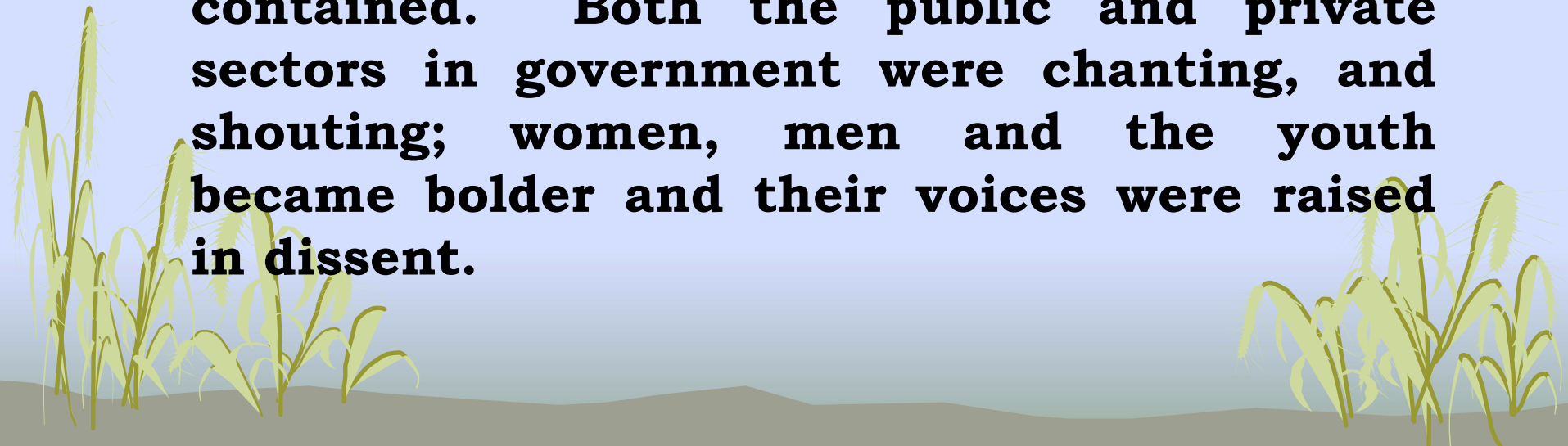
The Second was when the Americans granted us our independence on July 4, 1946. This period, January 2, 1981, was the Third Republic when we were freed from Military Rule.

During this period, it cannot be denied that many people seethed with rebellion and protest because of the continued oppression and suppression.



This was further aggravated when former Senator Benigno S. Aquino Jr., the idol of the Filipino masses, whom they hoped to be the next president, was president, was brutally murdered on August 21, 1983.

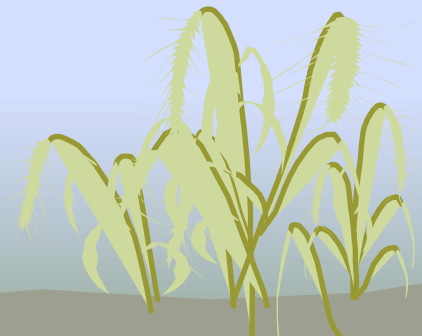
This stage of the nation had its effect on our literature. After the Aquino assassinated, the people's voices could no longer be contained. Both the public and private sectors in government were chanting, and shouting; women, men and the youth became bolder and their voices were raised in dissent.



We can say that Philippine literature, in spite of the many restrictions, still surreptitiously retained its luster.

THE PALANCA AWARDS

The Don Carlos Palanca Memorial Awards for literature which was launched in 1950 (see Chapter 7, The Renaissance Period), continued its recognition of the best in the literary fields – poetry, short story, essays, and the one and three-act plays.



In 1981, the winners were the following:

First Prize: Jessie B. Garcia's –“In Hog Heaven”

Second Prize: Luning Bonifacio – Ira's “The Party Hopper”

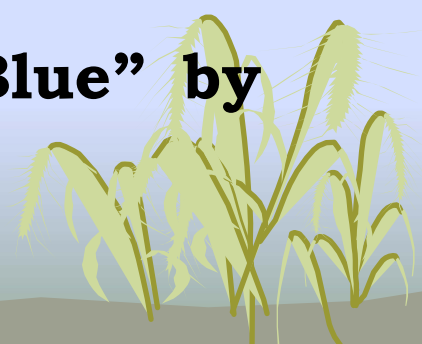
Third Prize: Jesus Q. Cruz – “In These Hallowed Halls”

In 1982, those who won were:

First Prize: “Heart Island” by Jose Dalisay Jr.

Second Prize: “Pas de Deux” by Azucena Grajo Uranza

Third Prize: “The Sky Is Always Blue” by Joe Marie A. Abueg



In 1983, the mood was restive, characteristics of the times. The nation was angry after the murder of opposition leader Benigno Aquino but the awards ceremonies continued after a delay. The winners are:

First Prize: “Oldtimer” by Jose Dalisay Jr.

Second Prize: “Games” by Jesus O. Cruz

Third Prize: “Perfect Sunday” by Jose Y. Ayala

First Prize in poetry (Pilipino): Jose F. Lacaba

Second Prize (English essay): Gregorio Brillantes

Third Prize (English essay): Adrian Cristobal



In 1984, the winners were:

First Prize: “The Reprieve” by Susan S. Lara

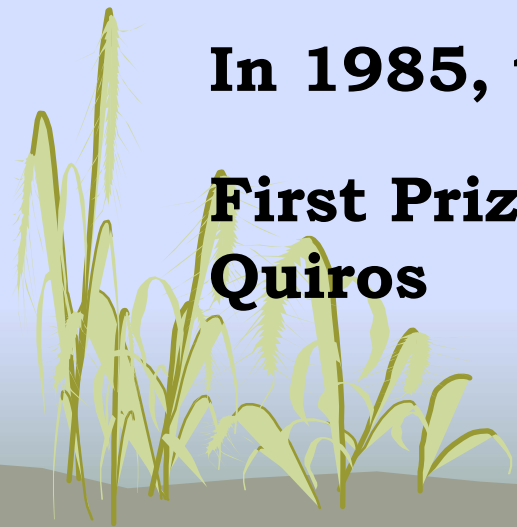
**Second Prize: “The Tangerine Gumamela”
by Sylvia Mendez Ventura**

**Third Prize co-winner: “The Little Wars of
Filemon Sayre” by Lemuel Torrevillas**

**Third Prize: “Stranger in an Asian City” by
Gregorio Brillantes**

In 1985, those who won were:

**First Prize: “The Hand of God” by Conrado de
Quiros**



**First Prize: “A Novel Prize for Jorge” by
Eli Ang Barroso**

No awards for second prize

**Third Prize: “Mecca of the East” by
Charles Loong**

**In 1984, the Palanca Awards started
choosing the best in novel writing. This
contest, held every three years, gives time
for local writers to write more beautiful and
quality works. The next contest on the best
novel was held in 1987. La Tondeña
continues to be its sponsor.**



B. FILIPINO POETRY

Poems during this period of the Third Republic were romantic and revolutionary. Writers wrote openly of their criticism against the government. The supplications of the people were coached in fiery, colorful, violent, profane and insulting language.

C. FILIPINO SONGS

Many Filipino songs dealt with themes that were really true-to-life like those of grief, poverty, aspirations for freedom, love of God, of country and of fellowmen.



Many composers, grieved over Ninoy Aquino's treacherous assassination composed songs. Among them were Coritha, Eric and Freddie Aguilar. Coritha and Eric composed a song titled LABAN NG BAYAN KO and this was first sung by Coritha during the National Unification Conference of the Opposition in March, 1985. This was also sung during the Presidential Campaign Movement for Cory Aquino to inspire the movement against Marcos in February 1986.

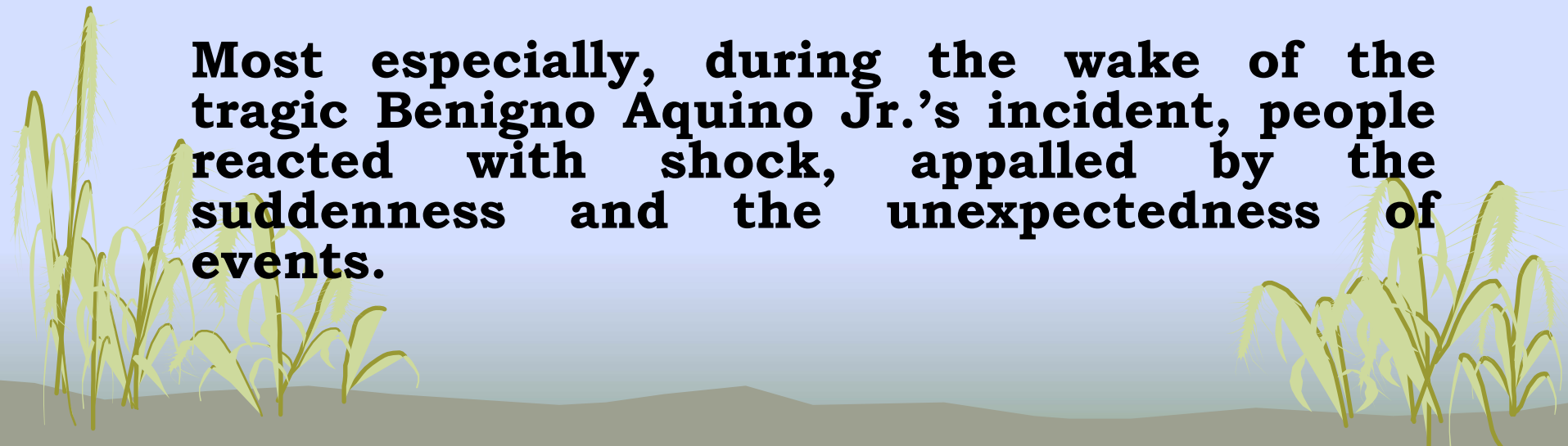
Freddie Aguilar revived the song BAYAN KO which was written by Jose Corazon de Jesus and C. de Guzman during the American period.

D. PHILIPPINE FILMS DURING THE PERIOD

The yearly Festival of Filipino Films continued to be held during this period. The people's love for sex films also was unabated. Many producers took advantage of this at the expense of public morality.

E. POETRY IN ENGLISH DURING THE THIRD REPUBLIC

Most especially, during the wake of the tragic Benigno Aquino Jr.'s incident, people reacted with shock, appalled by the suddenness and the unexpectedness of events.



Alfredo Navarro Salanga, a consistent writer of Philippines Panorama Magazine in his column “Post-Prandal Reflections” aptly said it: “darkness in the mind and soul is how some forgotten poet puts it. Its suddenness was so profound that we couldn’t but react to it in any other way.”

Elemental to us (poets or writers) was how to grasp to some meaning – in a symbol, a phrase or word – in the language of heart and tongue, the poet’s only candles. So we tried to reach out in the next and perhaps the only way we could: by putting pen to paper and speaking out – as partisans in a human drama.

Poets, surprisingly, by common consent, found themselves writing on a common subject. Reproduction of some of them is reprinted here. We aptly call them Protest Poetry of the ‘80’s.

The themes of most during this time dealt with courage, shock and grief over the “treachery inflicted upon Aquino.”

F. MEDIA OF 1983

Sheila S. Coronel, a PANORAMA staff stalwart, reporting on the state of the media during these times said: it was a year of ferment, and change, of old problems made more oppressive by the new throbbing beat of the times.”

For journalists, it was a year loaded with libel charges, lawsuits and seditious trials which they gallantly bore as harassment suits.



JAJA (Justice for Aquino, Justice for All) Movement called for a boycott of government – controlled newspapers in protest of media suppression. People picketed newspapers offices with coffins to symbolize the death of press freedom.

In campuses, newspapers were set afire to protest lack of free expression. Journalists suffered physically and otherwise.

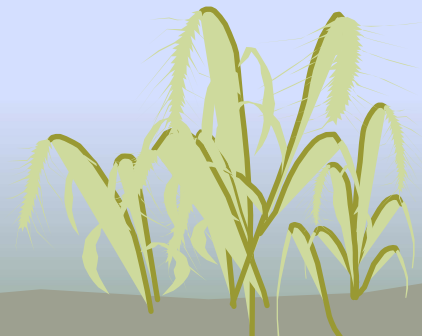
Journalists of 3 major dailies demanded a dialogue with their publishers to “restore credibility and respectability” to newspapers.



Opposition tabloids flourished. They sold our papers with the red news to the starved public; hence, smut magazines like the TIKTIK, PLAYBOY SCENE, and SAKDAL also played the sidewalks.

Radio led by RADIO VERITAS started reporting coverage of demonstrations. Information Minister Gregorio Cendaña called the tabloids the “mosquito press” and called their new “political pornography.”

However, there was a perceptible liberalization of editorial policies in the major newspapers.



G. CHILDREN'S BOOKS

Among the well-loved forms of writing which abounded during this period were those of children's stories. The Children's Communication Center (CCC) directed by poet and writer Virgilio S. Almario already has built up an impressive collection of these kinds of books. The following are some of the books of the period.

1982: PLAYS FOR CHILDREN by Jame B. Reuter S.J. (New Day Pub.)

1983: STORY TELLING FOR YOUNG CHILDREN

1983: JOSE AND CARDO by Peggy Corr Manuel



**1983: Joaquinquesquerie: MYTH A LA MOD
(Cacho Hermanos)**

**1983: LAHI: 5 FILIPINO FOLK TALES (of 5
English books and 1 cassette tape)**

**1984: RIZALIANA FOR CHILDREN:
ILLUSTRATIONS and FOLKTALES by: Jose P.
Rizal, Introduced and annotated by Alfredo
Navarro Salanga**

**1984: GATAN AND TALAW by Jaime Alipit
Montero**

H. (PROSE) FABLES

**The people's cry of protest found outlets not
only in poetry but also in veiled prose fables
which transparently satirized the occupants of
Malacañang. Among those that saw prints
were:**

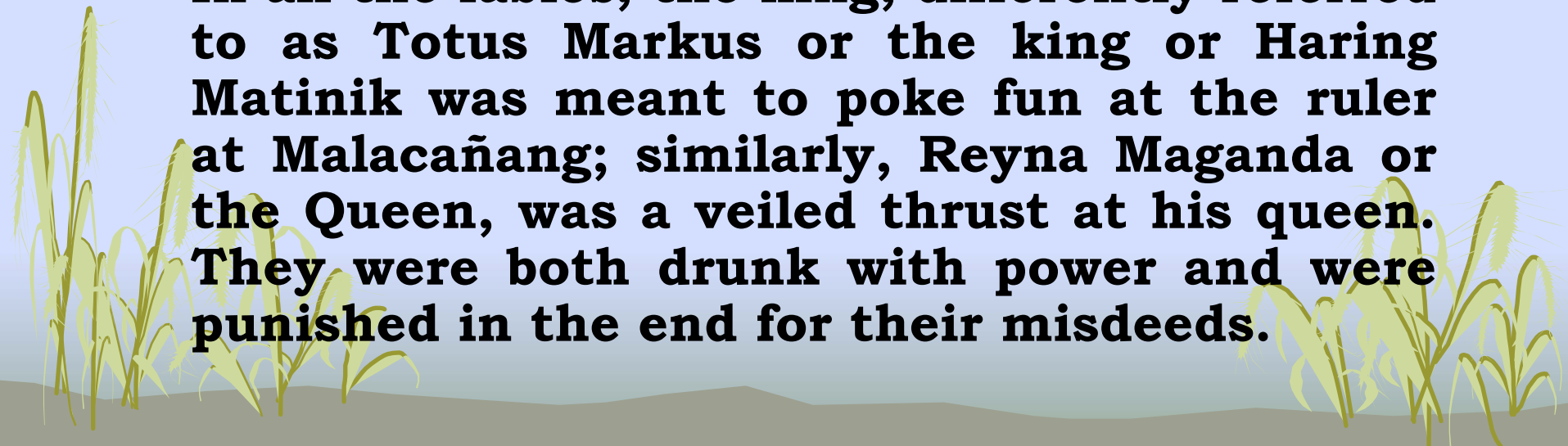
1. *The Crown Jewels of Heezenhurst* by Sylvia Mendez Ventura

2. *The Emperor's New Underwear* by Meynardo A. Macaraig

3. *The King's Cold* by Babeth Lolarga

4. *The Case of the Missing Charisma* (unfinished) by Sylvia L. Mayuga.

In all the fables, the king, differently referred to as Totus Markus or the king or Haring Matinik was meant to poke fun at the ruler at Malacañang; similarly, Reyna Maganda or the Queen, was a veiled thrust at his queen. They were both drunk with power and were punished in the end for their misdeeds.



1. THE STATE OF PHILIPPINE LITERATURE IN ENGLISH AT THIS TIME

Isagani Cruz, writing about Philippine literature in the “Age of Ninoy,” makes the following observations:

“Philippines literature is definitely changing,” and he summarizes these as follows:

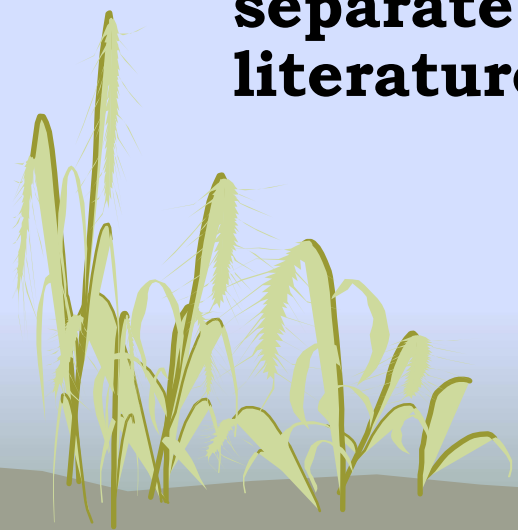
1. Change in the direction of greater consciousness in content and form.

2. Change in the number of readers and the number of writers and the kind of class of writers. Writers who joined the ranks came not only from the established or professional groups but from all ranks – clerks, secretaries, drivers, housewives, students; in short, the masses.

3. The resurgence of Balagtasismo and the continued dominance of Modernismo. While Balagtasismo turned its back on the American challenge to Philippine literature its conservative conventions, Modernismo adapted Americanization for its own ends.

4. The birth of a new poetic movement still dims in outline.

5. The apparent merging of the erstwhile separate streams of oral and written literature.



J. SOME WRITERES DURING THIS PERIOD

1981-85

**1981: PHILIPPINE FOLK LITERATURE by
Damiana Eugenio**

**1981: ADVENTURES OF MARIAN by Carissa
Orosa Uy**

**1982: SOMEWHERE BETWEEN YOUR SMILE
AND YOUR FROWN AND OTHER
POEMS by Bienvenido M. Noeiga Jr.**

**1983: PARES-PARES by Bienvenido M.
Noriega Jr.**

**1983: AGON: POEMS, 1983 by Edgar B.
Maranan**

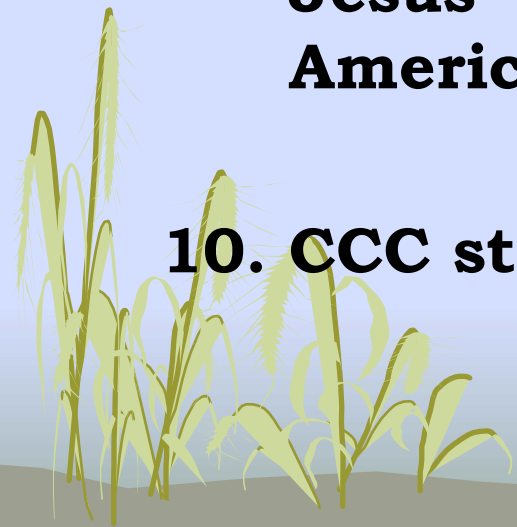
**1984: THE FARMER by Alfredo Navarro
Salanga**

**1984: THE ROAD TO MOWAB AND OTHER
STORIES by Leoncio P. Deriada**

Exercises

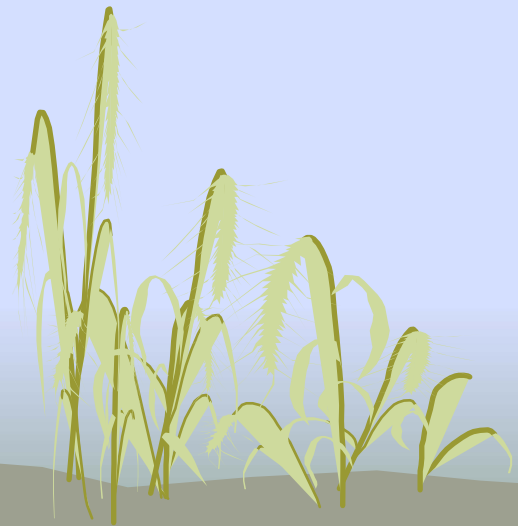
1. After _____ of military rule and some changes on the life of the Filipino which started under the new society, martial rule was at last lifted on January 2, 1981.
2. The Philippines became a new nation and former President Marcos called it _____.
3. The historian called this the _____.
4. What happened on June 12, 1898?
5. The Americans granted us on _____
6. Controlled newspaper in protest of media suppression

- 7. Who is the idol of the Filipino masses**
- 8. What is the song composed by Coritha and Eric and sung by Coritha during the National Unification Conference of the opposition in March 1985**
- 9. Freddie Aguilar revived the song _____ which was written by Jose Corazon de Jesus and C. de Guzman during the American Period.**
- 10. CCC stands for?**



Chapter 11

Periods (1986-1999)

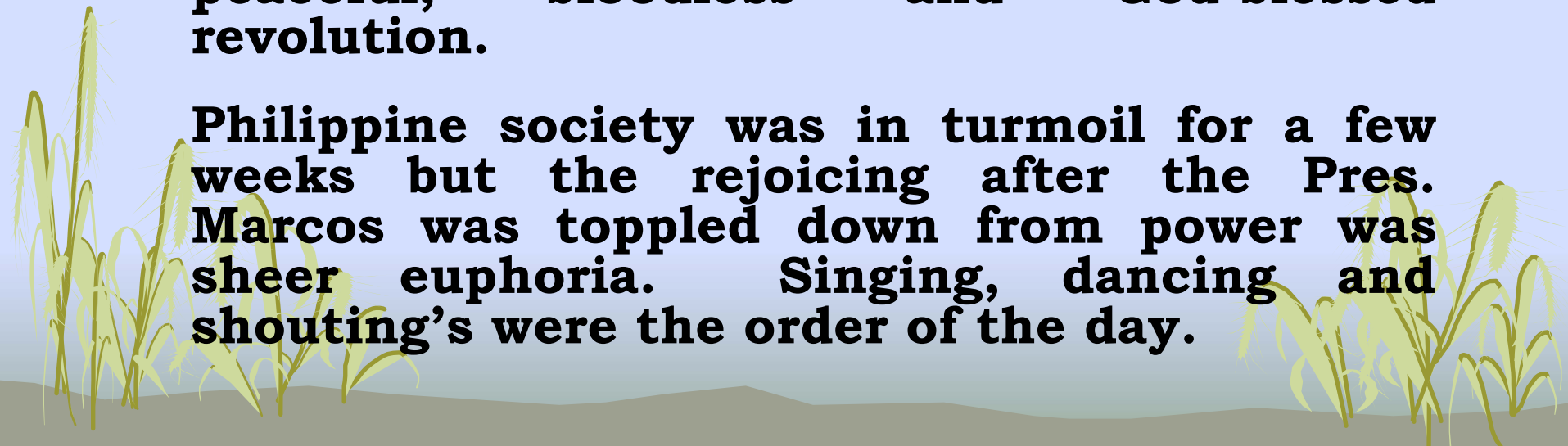


Historical Background

History took another twist. Once more, the Filipino people regained their independence which they lost twenty years ago.

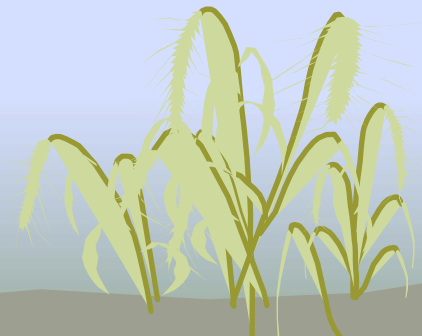
In the span of four days from February 21-25, 1986, the so-called People Power (Lakas ng Bayan) prevailed. Together, the people barricaded the streets petitioning the government for changes and reforms. Freedom became a reality – won through a peaceful, bloodless and God-blessed revolution.

Philippine society was in turmoil for a few weeks but the rejoicing after the Pres. Marcos was toppled down from power was sheer euphoria. Singing, dancing and shouting's were the order of the day.



The events created overnight heroes. In this historical event, the role played by two big figures in history cannot be doubted. To Defense Minister Juan Ponce Enrile and Armed Forces Chief of Staff Fidel V. Ramos, as well as to the cause of freedom do the Filipinos owe their gratitude for the blessing of Independence?

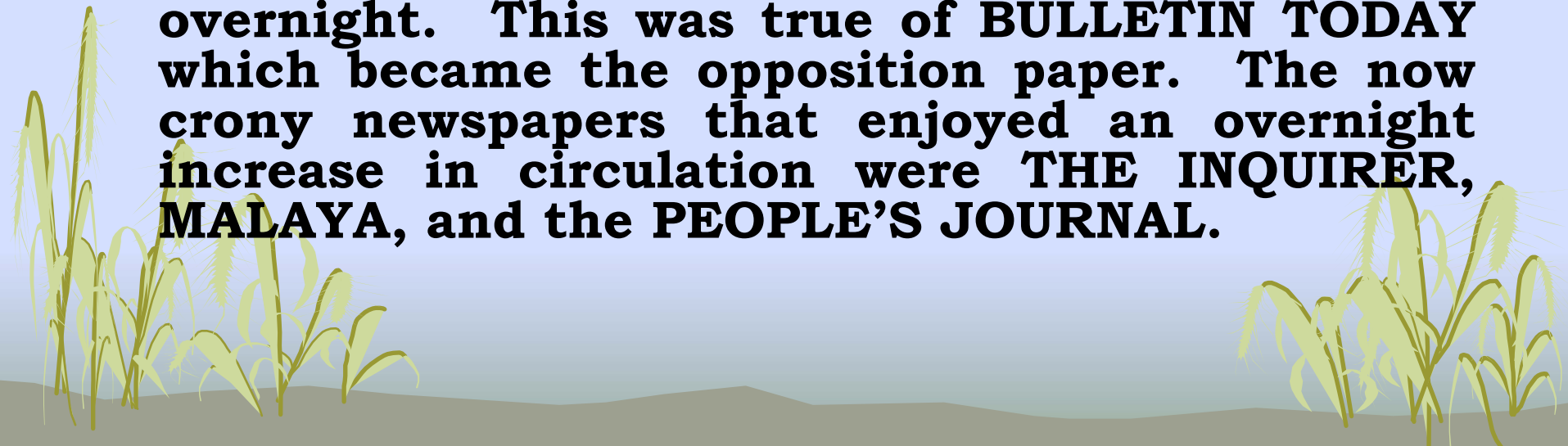
To the Filipino people, this is the true Philippine Republic, the true Republic of the Philippines.



A. THE STATE OF LITERATURE DURING THIS PERIOD:

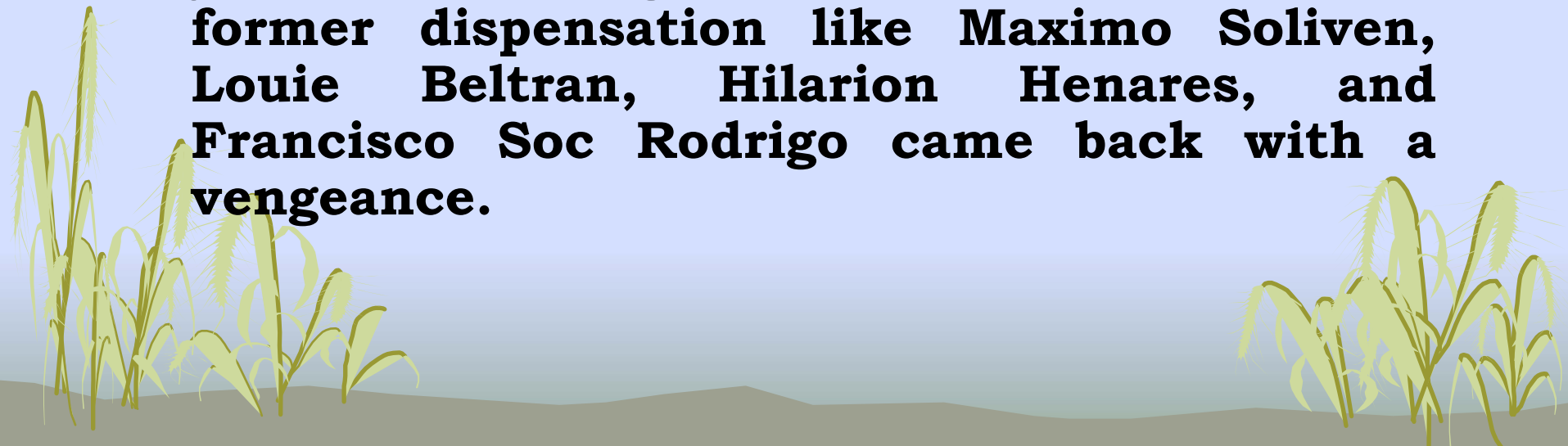
In the short span of the existence of the true Republic of the Philippines, several changes already became evident. This is noticed in the new Filipino songs, in the newspapers, in the speeches, and even in the television programs.

1. On Newspapers and other publications: Newspapers which were once branded crony newspapers became instant opposition papers overnight. This was true of BULLETIN TODAY which became the opposition paper. The now crony newspapers that enjoyed an overnight increase in circulation were THE INQUIRER, MALAYA, and the PEOPLE'S JOURNAL.



Newspapers felt that the shackles that muzzled their voices during the repressive years had been broken and, like a bird “trying its wings after a long time of bondage,” the desire to write about this “miracle of change” was electric.

Columnists became vocal and unrestricted in there are and a bumper crop of young journalists emerged. The old stalwarts of the former dispensation like Maximo Soliven, Louie Beltran, Hilarion Henares, and Francisco Soc Rodrigo came back with a vengeance.



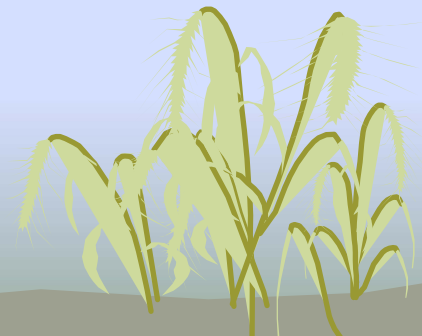
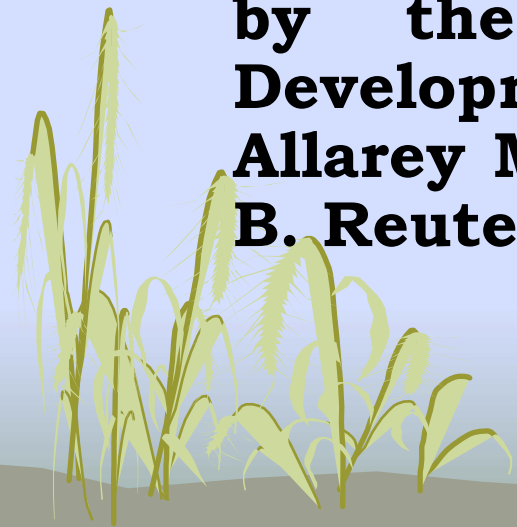
By June 12, 1986, a total of 19 local dailies both in English and Filipino were in circulation. Nowhere since the 1950's had there been such a big number of newspapers in circulation (excluding tabloids).

These newspapers include: BULLETIN, TEMPO, BALITA, MALAY, MIDDAY, MASA, MANILA TIMES, NEWS HERALD, TRIBUNE, NGAYON, INQUIRER, EXPRESS TONIGHT, EVENING POST, PEOPLE'S, DAILY MIRROR, BUSINESS DAY, and MANILA CHRONICLE.

2. On Books: Philippine literature is still in the making...we are just beginning a new era.

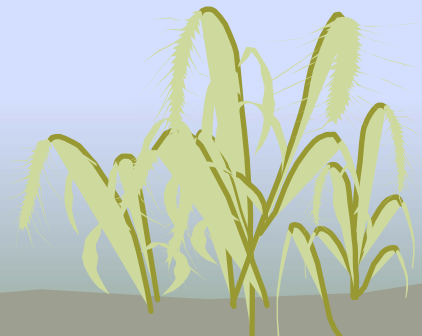
The Philippine revolution of 1986 and the fire of its spirit that will carry the Filipinos through another epoch in Philippine history is still being documented just as they have been in the countless millions who participated in body and spirit in its realization.

Two books were conceived during the period. PEOPLE POWER was produced under a grant by the PCI Bank Human Resources Development Foundation, edited by Monina Allarey Mercado and published by the James B. Reuter, S.J. Foundation.



Another one BAYAN KO was published by Project 28 Days LTD. in June, 1986 in Kowloon, Hong Kong and co-published in the Philippines by Veritas Publications and Communications Foundation.

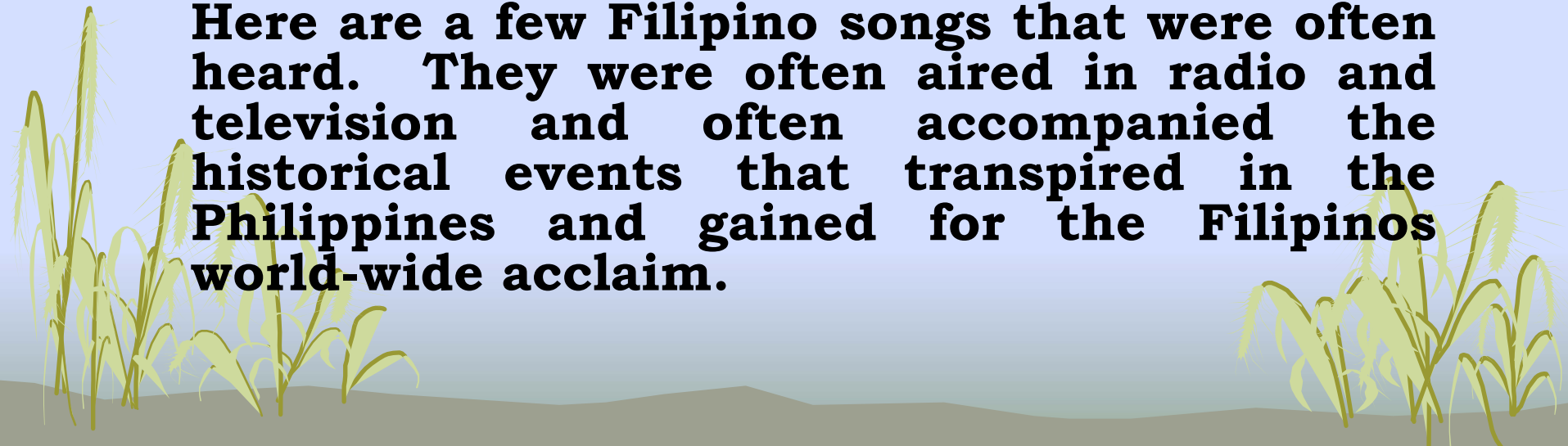
In March 19, 1987 the Seventh National Book Awards cited several best books published in 1987 according to the choices made by the Manila Critics Circle. Among those awarded were: *Dreamweavers Selected Poems* (1976-1986) by Marjorie Pernia and *Awit at Corrido: Philippine Metrical Romances* by Damiana L. Eugenio.



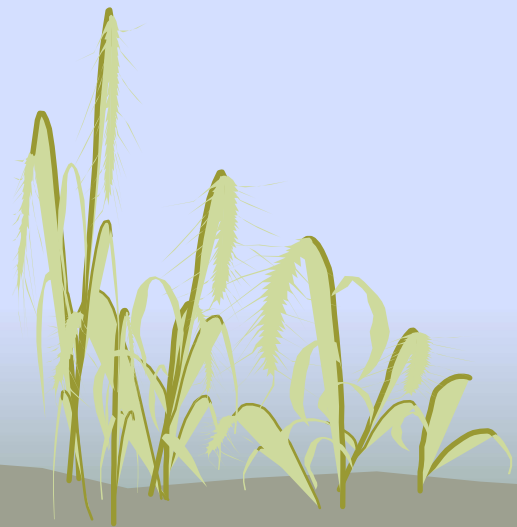
Bookfair Manila '88 organized by the Philippine Exhibit Company was held on February 20-28, 1988. It was held with the belief that “requisition of knowledge not only enhances individual skills and capabilities but more importantly, makes positive contributions to the nation’s development program.”

B. FILIPINO SONGS DURING THIS PERIOD

Here are a few Filipino songs that were often heard. They were often aired in radio and television and often accompanied the historical events that transpired in the Philippines and gained for the Filipinos world-wide acclaim.



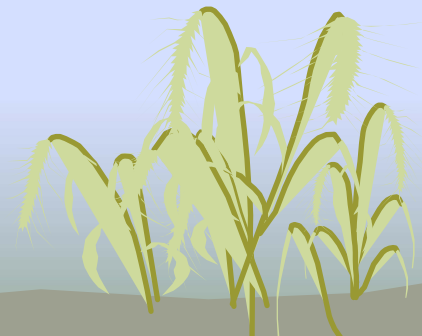
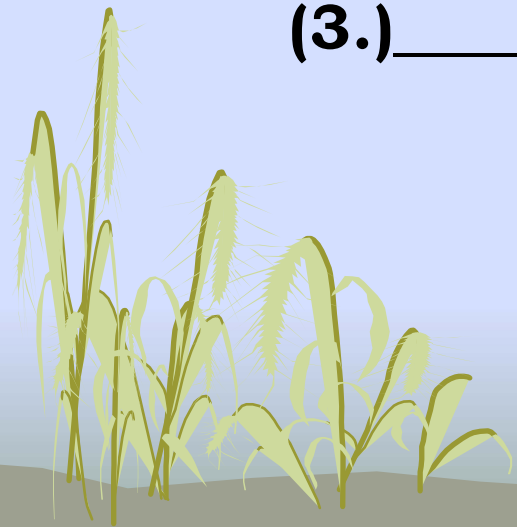
An album named HANDOG NG PILIPINO SA MUNDO carried a compilation of some of these. The song that continued to be sung throughout the trying period of the Revolution, almost like a second national anthem and which gave fire to the Filipino spirit was BAYAN KO. Its lyrics were written by Jose Corazon de Jesus way back in 1928.



Exercises

- 1. In the span of four days from February 21-25 1986, the so-called people power(Lakas ng Bayan) prevailed together, the people barricaded the streets petitioning the government for _____ and (2.) _____**

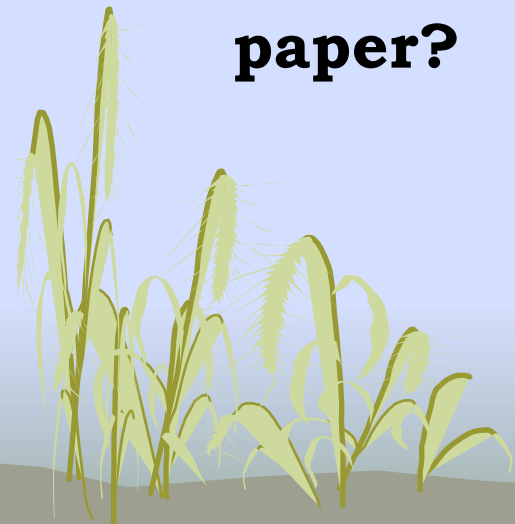
Freedom became a reality- won through a (3.)_____, (4.)_____, (5.)_____



**Columnists became (6.)_____ and (7.) _____
in their art and a bumper crop of young
journalists emerged.**

**8-9. What are the two books that conceived
during the period?**

**10. What newspaper became the opposition
paper?**



Part II – Representative
Compositions
through the Years

1. AMERICAN PERIOD (1898-1941)

A. Period of Re-Orientation 1898-1910

**Air Castles (Poetry) by Juan F. Salazar
(1909-1910)**

B. Period of Imitation 1911-1925 (American Period)

The Sea by Natividad Marquez (Poetry)

C. Period of Self Discovery (1925-1941)

Poetry

1896 by Aurelio Alvero

To a Lost One by Angela Manalang Gloria

**Prayer of a Student by Trinidad L. Tarrosa
Subido**

Short Story

Dead Stars by Paz Marquez-Benitez

The Making of A Writer by Salvador P. Lopez

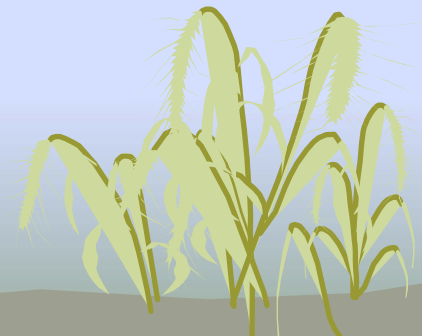
**Shadow and Solitude (A translation of Solo Entre Las Sombras) by Claro M. Recto
translated by Nick Joaquin**

2. THE JAPANESE PERIOD (1941-1945)

To My Native Land by Tarrosa Subido

My Father's Tragedy by Carlos Bulosan

Shall We Walk? by Pura Santillan Castrence



3. THE REBIRTH OF FREEDOM (1946-1970)

Poetry

When I see a Barong-Barong by Maximo Ramos (1946)

Short Story

Plighted Word by Narciso G. Reyes

Scent of Apples by Bienvenido Santos

Cadaver by Alberto S. Florentino

They Called It “BROTHERHOOD” by Maximo V. Soliven

4. PERIOD OF ACTIVISM (1970-1972)

Valedictorian sa Hillcrest ni Rolando Tinio

Beggar Children by Emmanuel Torres



5. PERIOD OF THE NEW SOCIETY (1972-1980)

Poetry

Philosopher's Love Song by Tita Lacambra-Ayala

The Tomato Game by N.V.M. Gonzales

I Married a Newspaperman by Maria Luna-Lopez

6. PERIOD OF THE THIRD REPUBLIC (1981-85)

Poetry

**Death Like Stone for Benigno S. Aquino Jr.
from PHILIPPIN PANORAMA**

Fables

The Emperor's New Underwear by Mynardo A. Macaraig

The Crown Jewels of Heezenhurst by Sylvia Mendez Ventura

The King's Cold by Babeth Lolarga

Short Story

Hunger by Gilda Cordero-Fernando

Play

Sepang Loca by Amelia Lapeña-Bonifacio

Speech

Aquino's Speech in Singapore

President Aquino's Speech before the U.S. Congress

Cory Bats for the Rights of the World's Oppressed



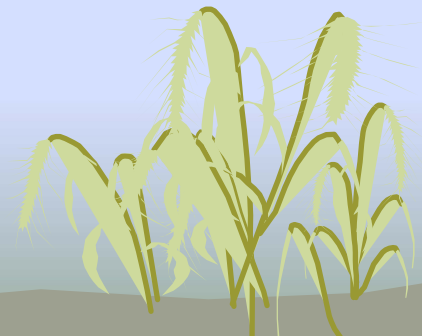
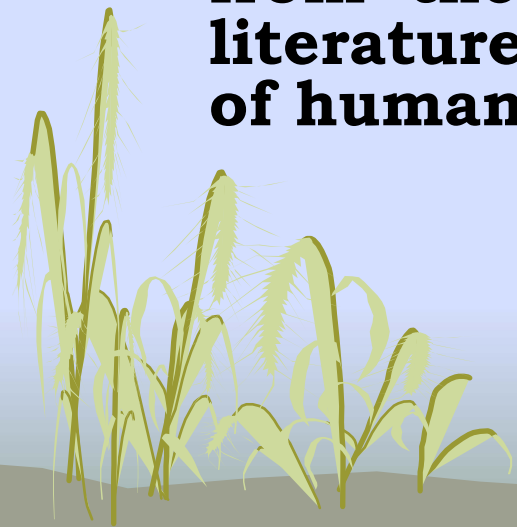
The background is a photograph of a book cover. It features a light brown or tan background with a decorative border. In the center, there is a large, stylized, red, three-dimensional-looking text that reads 'PINA GLENNYUAN'. To the left of this text, there is a black, swirling, vine-like decorative element. At the top, there is some faint, partially visible text in a non-Latin script. At the bottom, there is more faint text, including 'MAXNUA S.P.'.

Part III – Literary Compositions
from 1986-1999

Introduction

Life goes on and the world continues in its process of undergoing a real historical transition with altering social, political, moral and aesthetic values inevitably leaving its imprint in literature.

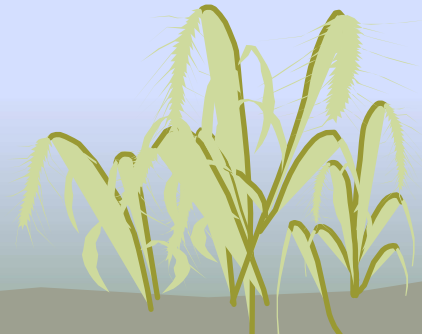
And, as Salvador Lopez aptly said in his *Literature and Society*: “Absolute divorcement from the world by writers is impossible, for literature is, in some way, rooted in the earth of human experience.”



The writer must, therefore, be a man of historic propensities reacting to the social-political currents of his time and striving earnestly to change the world, knowing that society has a claim on his attention.

The years 1986-1999 – a span of 14 years, cover the careers of three presidents: Corazon C. Aquino, Fidel V. Ramos and Joseph Ejercito Estrada.

Spates of literary enthusiasm continue unabated, unhampered by compelling handicaps, hard times and the transient problems of the period.



Thus, as we present some of the credible works of our writers during these periods which had been judged as “contest winner” and may therefore, in the words of Edith Tiempo, be acknowledged as “pretested literature,” we leave the learners to their own particular definition of literary trends and qualities based on the social attitudes and the moral commitments of a nation as revealed through the works of its writers.

These pieces, though randomly selected, are part of what we may term, the undaunted expression of the Filipino propensities revealing the Filipino psyche.



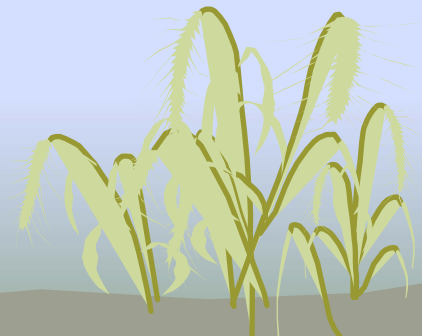
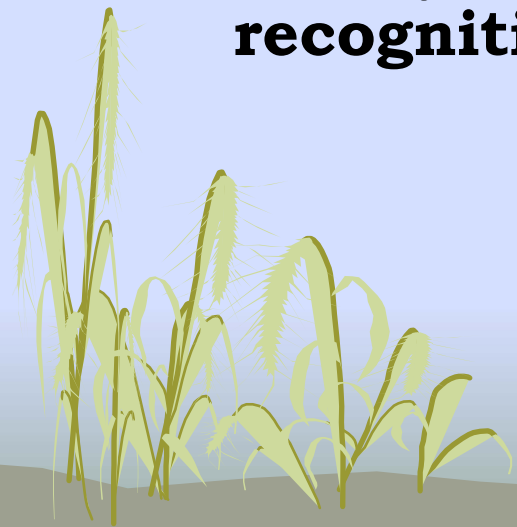
It is also notable that The Cultural Center of the Philippines, with the Philippine Centennial Commission, has chosen 100 outstanding awardees that have “helped build the nation through their achievements in arts and culture from 1898 to 1998.” The list excludes those in film, broadcast arts and theater.

Briefly, we mention those chosen for recognition in literature:

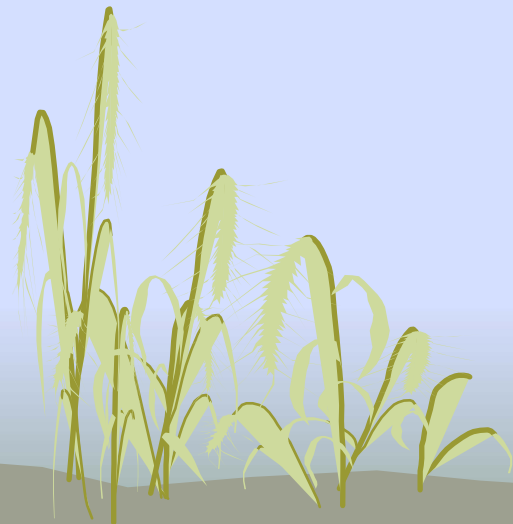
Teodoro Agoncillo

Virgilio Almario

Manuel Aguilla



Carlos Bulosan
Jose Corazon de Jesus
Isabelo de los Reyes
Damiana Eugenio
Gilda Cordero-Fernando
Lucila Hosillos
Emmanuel Lacaba
Jose Lacaba
Salvador Lopez
Bienvenido Lumbera
Rosil Mojares
Claro M. Recto
Epifanio San Juan, Jr.
Lope K. Santos
Juan Crisostomo Sotto
Vicente Sotto

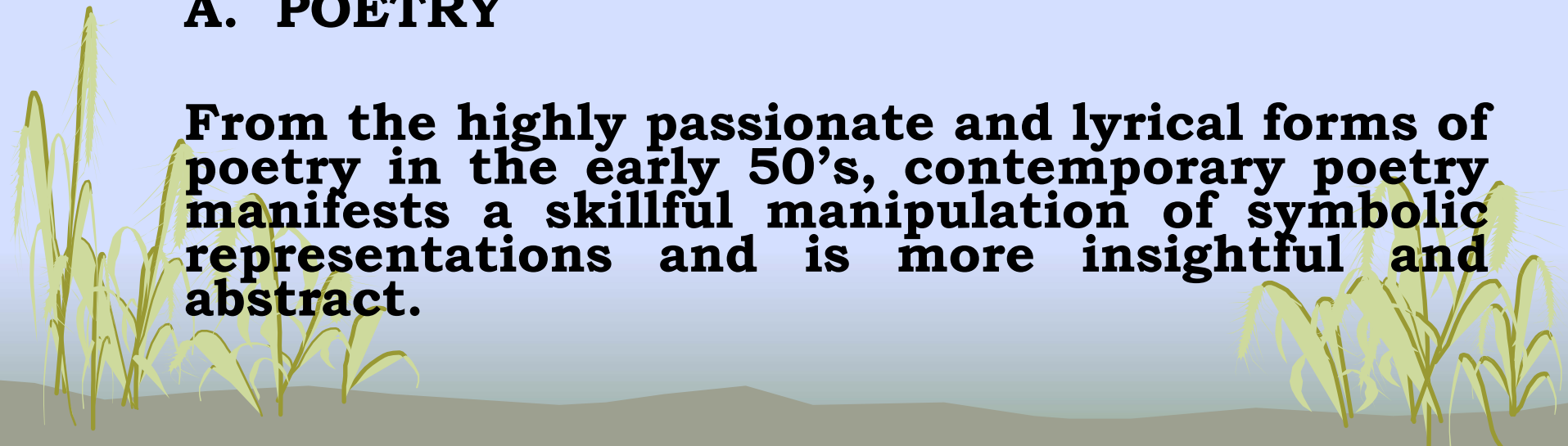


As an incentive, the Centennial Literary Prize would be doubled for that millennium for all categories (novel, poetry, essay, drama and screenplay) according to President Estrada so that the first prize would be P 2 million; second, P 1.5 million and third, P 1 million.

There are only three living National Artist for Literature today: Nick Joaquin, Francisco Arcellana, (RIP), Levi Celerio and Carlos Quirino; Amado V. Hernandez got a posthumous award.

A. POETRY

From the highly passionate and lyrical forms of poetry in the early 50's, contemporary poetry manifests a skillful manipulation of symbolic representations and is more insightful and abstract.



Various literary organizations conduct live reading sessions in public places to make poetry accessible to the masses.

The UMPIL (Unyong ng mga Manunulat sa Pilipinas) and the LIRA (Linangan sa Imahen, Retorika at Anyo) hold such sessions at Ora Café, Kamias, Quezon City (PDI Dec. 12, 1998). The Creative Writing Foundation and the Philippine Literary Arts Council also conduct such sessions, even inviting guest poets and writers.

Poetry reading sessions are also being held in public libraries in Metro Manila, Cebu, Naga and Tacloban.

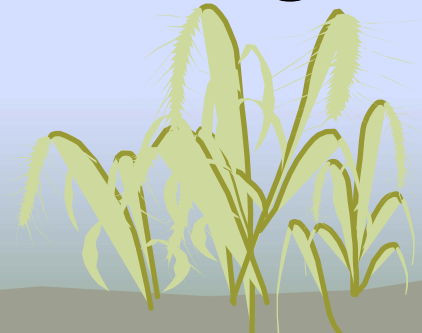


The head of the NCCA (National Commission for Culture and the Arts) Committee on Literature is Prof. Ric de Ungria.

B. ESSAYS

Filipino essays address societal issues, are more free and daring, manifesting a more liberated atmosphere, however pointing out moral degradation, indicating injustice, suggesting alternatives, and directing thought.

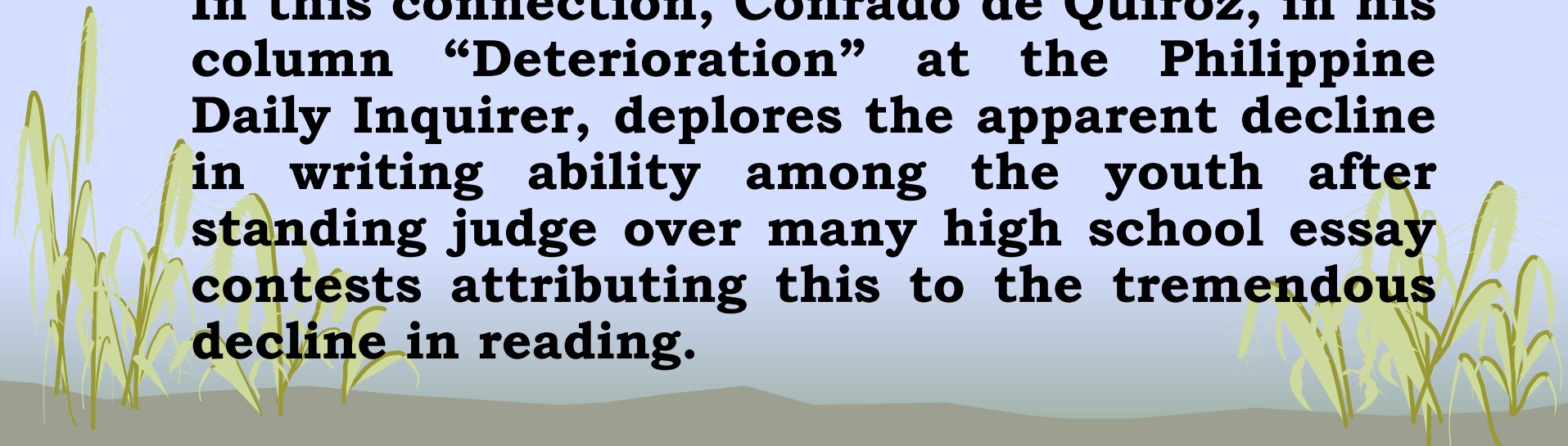
Essays were given incentives by newspaper daily in columns “Young Blood/High Blood” where entries were compiled in book forms and prizes awarded to writers of outstanding pieces.



Popular topics were on personal (happy or tragic) experiences – abortion, separation, alternative routes in life and new-found happiness.

The Carlos Palanca Memorial Awards for Literature have started from 1998 a new category – the Kabataang Essay for high school students both in Filipino and in English.

In this connection, Conrado de Quiroz, in his column “Deterioration” at the Philippine Daily Inquirer, deplores the apparent decline in writing ability among the youth after standing judge over many high school essay contests attributing this to the tremendous decline in reading.

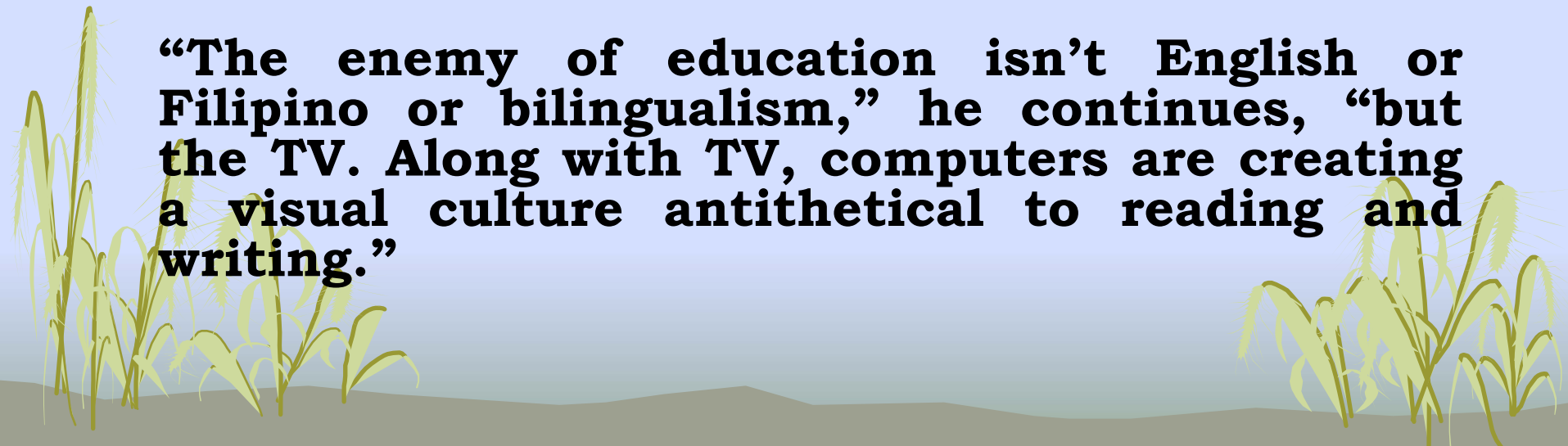


“It’s not that few people are using English or Filipino; it is that few people are reading. With few people reading, few people are writing, or writing well.

In this country, he added, everyone who has written a letter calls himself a writer...showing in what low esteem the art or craft is held.”

He attributes the culprits to TV and the computer.

“The enemy of education isn’t English or Filipino or bilingualism,” he continues, “but the TV. Along with TV, computers are creating a visual culture antithetical to reading and writing.”



C. SHORT STORIES

Obviously, the short story is still the more popular venue of writers up to this period.

The new breed of writers seem to excel in the skillful handling of techniques and in coming out with original forms.

Short romantic fiction in the vernacular has caught the fancy of many readers who perhaps find these less time-consuming, as well as less expensive, giving more time for remunerative work and earning a living.



In 1997, the Carlos Palanca Memorial Awards opened three new divisions in the short story: Ilocano, Cebuano and Hiligaynon.

Short story first prize winners in the Carlos Palanca Memorial Awards in English in 1996 and 1997 were Carlos Ojeda Aureus (Martillo) for his “The Latecomer” and “The Amulet” by David C. Martinez (Michaela Sanchez), respectively.

In the Maikling Kuwento category, we had “Pag-uugat, Pagpapakpak” by Levy Balgos de la Cruz (Lea Victoria) and Nang Gabing Mamatay ang Nana Soling by Alvin B. Yapan (Jose Agustin) in 1996 and 1997.

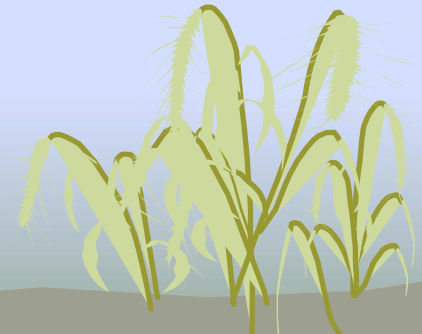
D. PLAYS

Scriptwriting, a popular and developing literature form is probably due to the growing interest in TV and the visual arts.

The following can be attributed to this trend:

1. TV and stage patronage

2. Theater groups like Dramatis Personae, PETA (Philippine Educational Theater Association), Dulaang UP, CCP Dramatic Arts Division Teatro Telesine, Gantimpala Theater Foundation, Mobile or Touring Children's theater groups



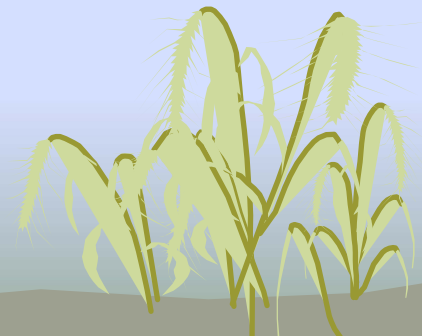
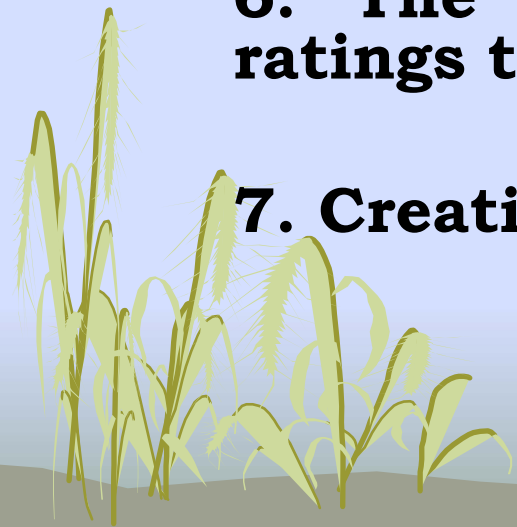
3. Substantial awards in film-making

**4. Expansion to cater to childrens' needs
(TV's Channel 5's Batibot, and Tanghalang
Pambata)**

**5. The popularity of Taglish which pepper
today's yuppy lingo and which reach out to
the masses**

**6. The notion of seeking popularity and
ratings through exposure**

7. Creative writing workshops

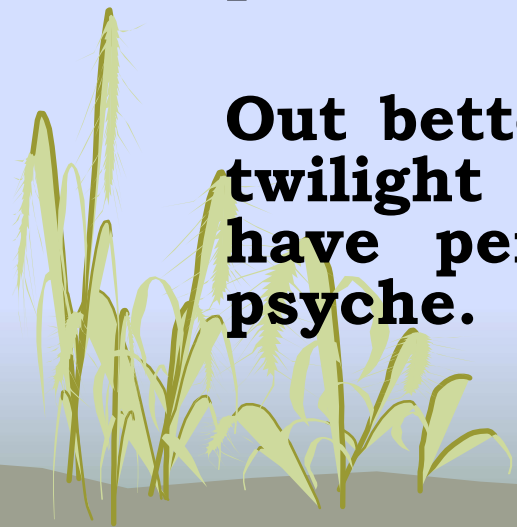


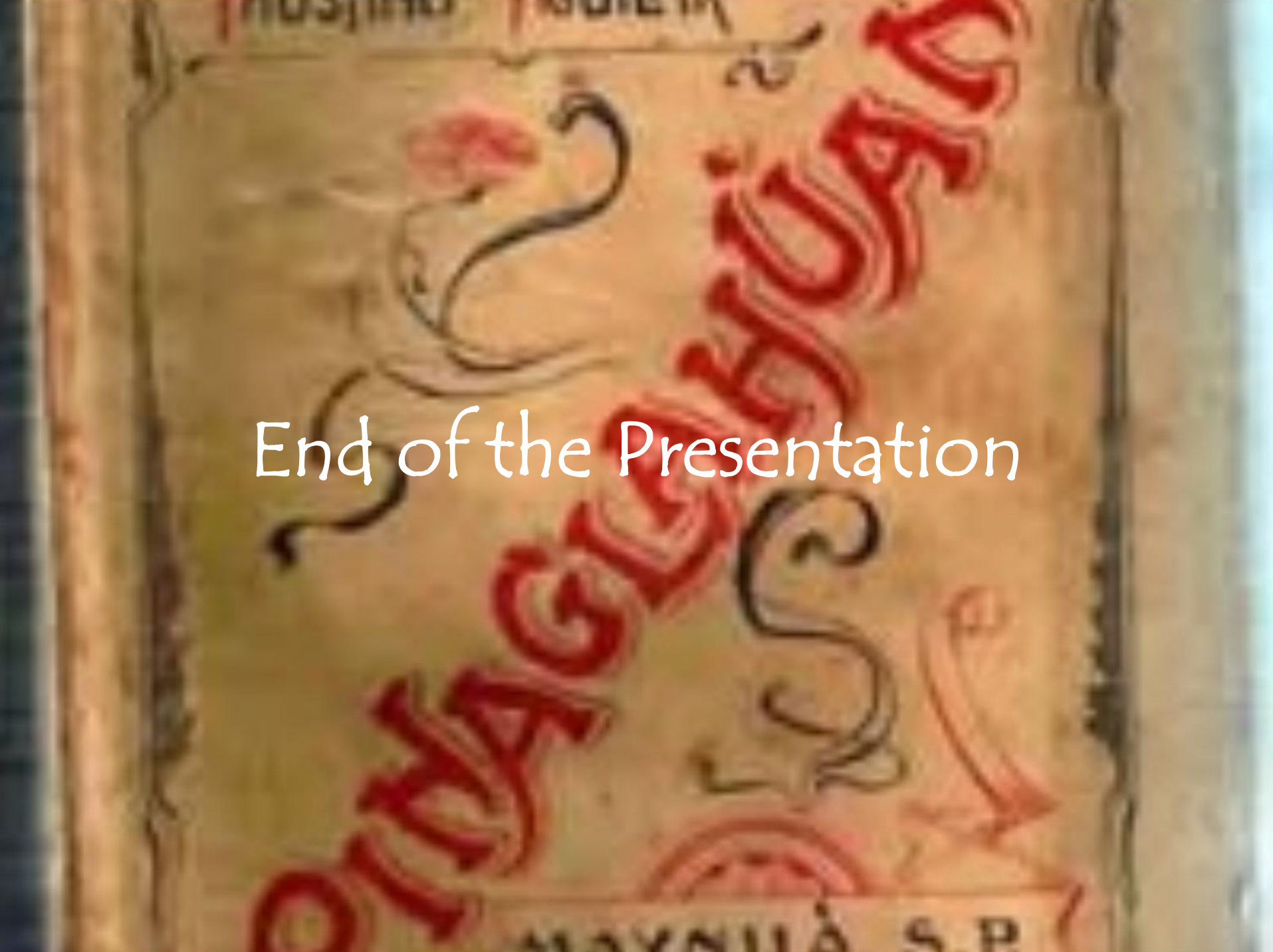
From its original Short Stories category, the Carlos Palanca Memorial Awards have expanded its prizes to One-act Plays and Full-length plays both in English and in Filipino.

D. NOVELS

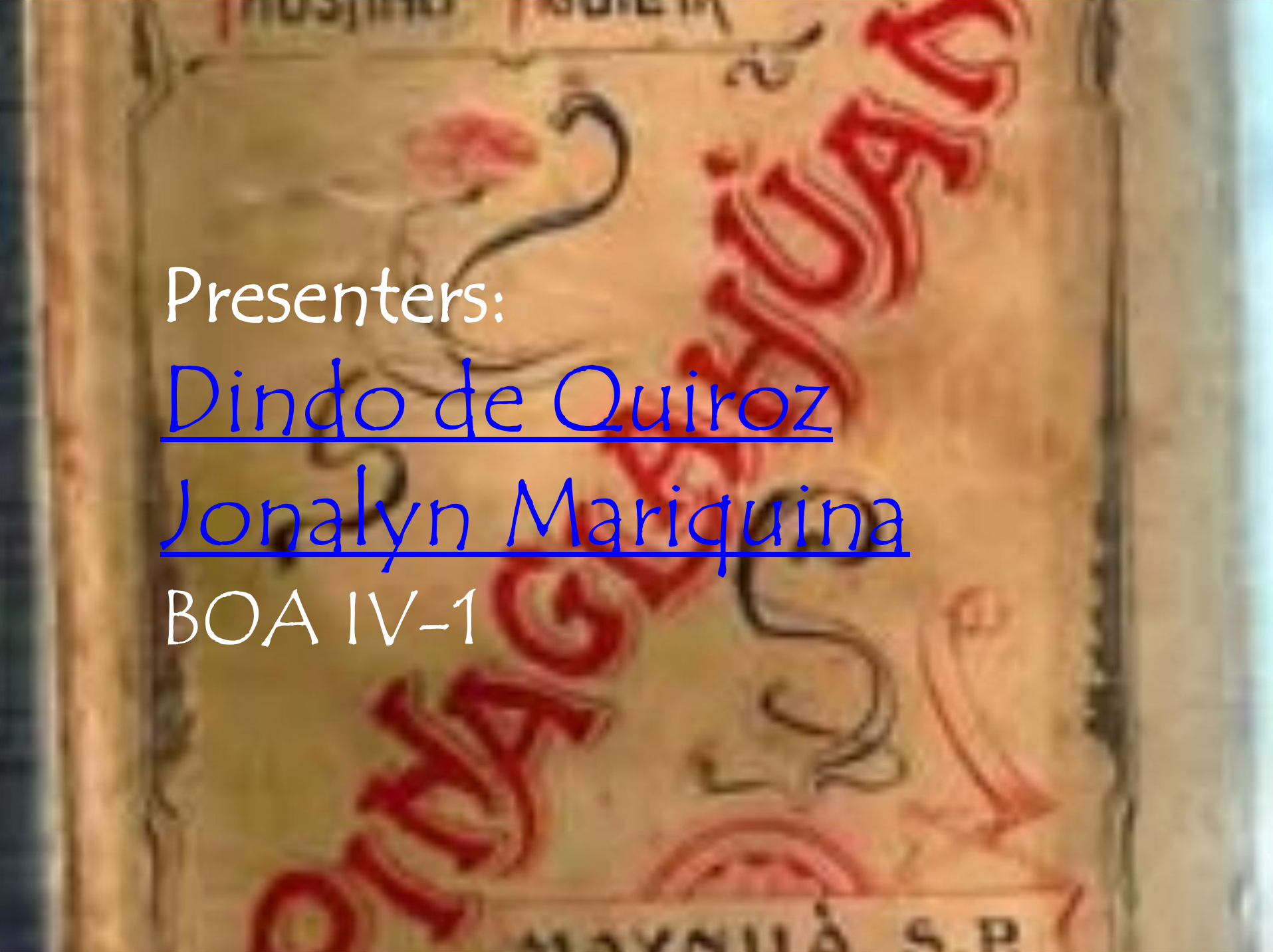
Many of our writers have turned to the more remunerative and shorter literary forms than the longer novels which are indicative of more practical considerations.

Out better novel writers have settled in their twilight years, some to foreign lands or may have perhaps lost the feel of the Filipino psyche.





End of the Presentation



Presenters:

Dindo de Quiroz

Jonalyn Mariquina

BOA IV-1